A WINDOW OPEN ON THE WORLD

The UNESCO Courier

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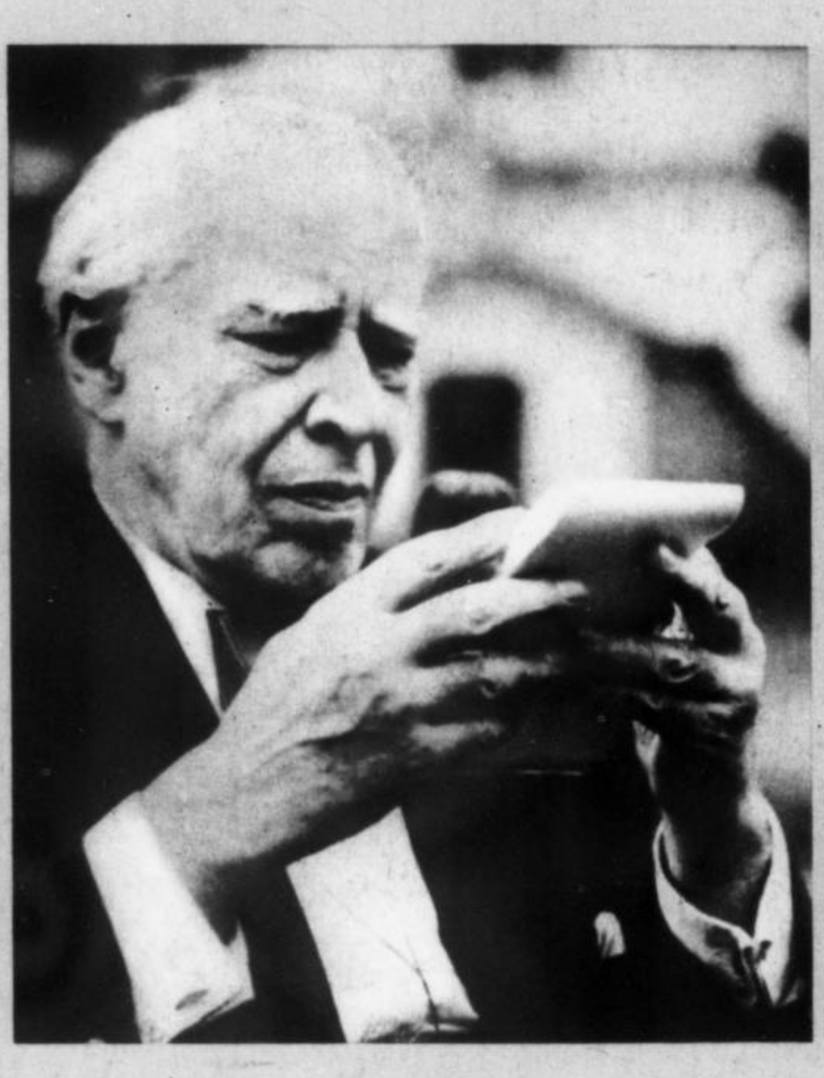

Constantin Stanislavsky

THE MAN WHO REVOLUTIONIZED THE THEATRE

PRR

Photo © Unesco

RUMANIA'S PAINTED CHURCHES

The painted exterior walls of the Moldavian churches of northeastern Rumania with their figures and scenes are like the open pages of giant illustrated books. This majestic 16th century fresco, depicting The Last Judgment covers the western façade of the monastery church of Voronet whlch was completed and decorated In 1547. Some of the finest examples of this art have now been collected in " Rumania : Painted Churches of Moldavia ", a new album in the Unesco World Art Series. Published by the New York Graphic Society by arrangement with Unesco, this album, printed in Italy, has 32 full-page colour illustrations and is priced at $18.00 or equivalent

PRR
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Shortage

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NOVEMBER 1963
16TH YEAR

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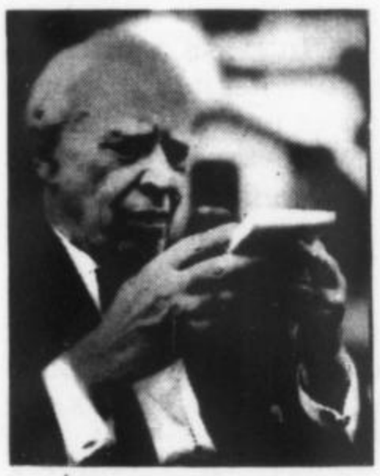

COVER PHOTO

This year marks the one-hundredth anniversary of the birth of the Russian actor and stage producer, Constantin Stanislavsky. An inspired and meticulous artist for whom no effort was too great, he gave a completely new form to dramatic art. A quarter of a century after his death the impact of his work continues to be felt in all parts of the world. (See page 12)

Official Soviet photo

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UNESCO IN THE CONGO

by Garry Fullerton

No one in Leopoldville or anywhere else in the Congo knew whether the secondary schools would open in the fall of 1960. And if they did open, no one knew how many teachers would be on hand to greet the returning students.

Education, like all other public services, was a victim of the political and military instability of the new republic's first few months of independence. Thousands of European technical and professional personnel—teachers, doctors, lawyers, civil servants, journalists, engineers, business people—had left the country and few Congolese specialists had beeen trained to replace them.

Answering the appeal of the Congolese Government, the United Nations and the specialized agencies tried to fill the breach. A vast co-ordinated programme of civilian assistance, covering nearly every field of activity, was launched in July and August, 1960, and grew rapidly until it became one of the most extensive international efforts of its kind ever undertaken.

In UNESCO's part of the programme, secondary schools were by far the most urgent problem. First of all, there were virtually no Congolese teachers and it was not known how many Belgian teachers would return after their summer holidays in Europe. Secondly, although secondary school graduates were desperately needed in every sector of government and industry, enrolments were extremely low and only 152 Congolese graduated in 1960.

The picture was equally grim in primary education, but there the problem was one of quality rather than quantity. By the official statistics, nearly 1,500,000 children were in primary schools throughout the Congo in 1960. They constituted 71.5 per cent of the age group 5 to 14, one of the highest enrolment ratios in Africa. But only 3,500 of the 16,000 schools provided teaching beyond the second grade, and nearly 70 per cent of the pupils left school before completing four years, the minimum necessary to maintain literacy. Only nine percent finished the full six years.

Similar situations prevailed in the fields of science and of mass communication with which UNESCO was also concerned. Many European journalists had left, and the Congolese who had received journalistic training frequently rose to positions of prominence in the new government. Thus newspapers and radio were left with staffs who lacked both professional training and a good cultural background.

To solve the secondary school problem, UNESCO helped the Congolese authorities recruit teachers from other countries and establish a National Institute of Education to train Congolese teachers.

Although initial recruitment was slow, UNESCO managed to send 66 teachers to the Congo during the winter of 1960-1961. Together with a number of Belgian teachers who volunteered to remain at their posts under a bilateral technical assistance programme, these teachers made it possible to re-open or keep open a number of schools which otherwise would have had to close their doors or reduce the number of classes.

By the 1962-1963 school year, some 556 teachers had been recruited with UNESCO's help for Congo schools, about one third of the entire teaching force. These teachers are actually employed by the Congolese government, but UNESCO pays one third of their basic salaries in foreign currency, as well as a bonus of $1,200 a year.

Among the 25 nationalities represented by this corps of teachers, Haitians are the most numerous, followed by Belgians, French and Lebanese in that order. But there are also teachers from Spain, Italy, United Arab Republic, Syria, Greece, Afghanistan, Poland, Canada, Honduras, Vietnam, United States, Norway, Switzerland, Netherlands, China, Luxemburg, Mexico, Rwanda, United Kingdom, Colombia and Sweden. Several school faculties have as many as a dozen different nationalities, and one—the athenée at Goma—has 15.

Despite difficult living conditions (especially food and housing) and teaching conditions, most of these teachers have done a job of which they can be proud. A few have been outstanding.

CONT'D ON PAGE 6

Unations

READING BY STREET LIGHT. Thirst for education impels young men and women to buy books when they have little money for food and to spend long hours at night studying under the streetlamps of Leopoldville (right) when their homes are too noisy or too crowded or have no light. In 4 years secondary school enrolment has more than doubled in the Congo. Left, one of hundreds of secondary school teachers recruited with Unesco's help is seen in a history class.

Unesco - Unations - Basil Zarov

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Unations photos

LOVANIUM UNIVERSITY, above, traces its origins to 1925 when the University of Louvain, Belgium, established a medical foundation and agricultural centre near Leopoldville. Given university status in 1956, Lovanium now includes faculties of law, medicine, philosophy and arts, theology, science, political and social sciences, and polytechnical studies. Its research facilities include Africa's first nuclear reactor. In 1961-62, 1,100 students were enrolled in Congo institutions of higher education, eight of which now exist.

NEWSPAPERS have a larger circulation in the Congo than in any other French-speaking African country according to a Unesco report. Its six dailies now total 34,000 compared with 24,000 before independence, and there are about a dozen weeklies besides. During the past year Congolese newspapermen have been attending courses combining journalism and general education run by Unesco specialists. Below, Unesco expert Antoine DesRoches explains some aspects of front-page layout.

CONGO *(Cont'd)*

Decolonizing of the n

"UNESCO's aid has been extremely precious to us in the difficult years following independence," Michel Colin, the Congo's minister of education, told me last May. Other Congolese authorities acknowledge too that without the foreign teachers there would be no secondary education in the Congo.

The ministry of education has estimated that the need for foreign teachers will continue to grow until 1967, reaching a peak of 7,000, before leveling off as Congolese are trained to take their places. Whether this many can be supplied either through international or bilateral technical assistance remains an open question. Perhaps Congolese secondary schools will remain short-staffed for some years to come.

Meanwhile, however, the National Institute for Education will begin in 1964 to graduate about 100 teachers a year. The institute, better known by its French initials, IPN (*Institut Pédagogique National*), opened its doors in 1961 and is a prime example of international co-operation. Headed by a Congolese director, its staff includes UNESCO experts from 12 nations. It receives financial assistance from the Congolese government and the United Nations, as well as from the United States AID programme and the British Council.

IPN's student body includes young people from all

MOBILE UNESCO TEAMS are now touring the Congo giving refresher courses in education to many of the country's 42,000 primary school teachers. Each team is made up of three Unesco educators as well as a UNICEF nutrition-hygiene specialist. Above, a group of young Congolese teachers get a "live" demonstration in child care.

provinces of the Congo, selected without regard to ethnic origin or religious belief. In addition—and this is something of a novelty in a country where women have traditionally received very little education and teaching has been mostly a male monopoly—it is open to women as well as men.

The institute's programme of studies lays heavy stress on African linguistics, African and Congolese history, cultural anthropology and sociology. By emphasizing the Congo's own heritage, it hopes to become what Joseph Ngalula, former minister of education, called "an instrument of mental decolonization."

Antonio Chiappano, the UNESCO expert responsible for the school's curriculum, feels very strongly that it must combine the best experience of all nations and yet be adapted specifically to the needs of the Congo.

"We know that the experience of one country is not directly transferable to another country," he said, "but we don't know yet what can be saved and what must be discarded. We are in a process of constant revision and self-correction. The institute is above all experimental. What we learn here will be applied when additional teacher training institutions are set up."

This same pragmatic philosophy also guided the work of the reform commission established by the Congolese government with the help of UNESCO to overhaul and streamline the entire structure of secondary education in the Congo. The reform involves both modernization of the system to take advantage of the latest educational research (similar to efforts being made in most other nations) and emphasis on Africa, particularly in such subjects as history and geography.

The commission, appointed in February, 1961, was headed by Henri Takizala, secretary-general of the Congolese ministry of education. It included representatives of the administration, the Catholic Office of Education, the Protestant Office of Education, the University of Lovanium, primary education and technical education, as well as UNESCO advisers.

The group proposed that secondary education be divided into two cycles: a first "orientation" cycle of two years, during which all students would take the same courses; and a second cycle of four years with specialized sections for science, the humanities, commerce and administration, agriculture, teaching and technology (mechanics, electricity, construction and industrial chemistry).

CONT'D ON NEXT PAGE

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On the long road to school

The principal difference between the new system and the old is that the new one is "promotional," seeking to advance as many students as possible without sacrificing quality, rather than limiting itself, through rigid selection, to the education of a tiny elite. Whereas the old system produced a large number of academic failures, ill-adapted for any sort of occupation, the new one is so designed that students can interrupt their schooling at any one of several points and begin useful careers with the information already acquired.

The orientation cycle has already been put into effect in most Congo schools, and the first year of the four-year cycle is beginning this year. Formidable obstacles stand between the plan on paper and its application in reality, however, including the shortage of teachers, the shortage of textbooks and the shortage of funds. An ideal system of education, and this plan comes close to that, cannot be bought cheaply and it may be many years before the transition from old to new is complete.

FINALLY, although the reform has received overwhelming approval from most Congolese educators, a small but vocal minority has remained opposed to it. In part this opposition stems from the natural conservatism of educational traditionalists; in part it reflects a suspicion, quite unfounded incidentally, that the reform is an attempt to "water down" the old curriculum for Congolese consumption.

These psychological obstacles are gradually being overcome, however, and if the tough problems of teachers, books and money can be solved, the reform can become a reality. Should this happen, this might well constitute UNESCO's most significant contribution to the Congo.

With UNESCO's help, the Congolese government is tackling all aspects of education simultaneously and at all levels. One UNESCO expert traveled 24,000 miles in a five-month period early this year as a school architect, designing and supervising the construction of classroom and laboratory buildings and student and faculty residences, both for secondary schools and higher education. Another acts as purchasing agent for all books and school supplies used throughout the system and supervises the sale of UNESCO Coupons for this purpose. To date more than $7,000,000 worth of these Coupons have been used in the Congo. Still other experts are helping the central and provincial governments reorganize and strengthen the administrative and financial services of their ministries of education.

Some of the most exciting work, however, has been that of UNESCO's four mobile teams which travel across the Congo giving four-week refresher courses to primary school teachers. These teachers, in contrast to the secondary school teachers, are almost exclusively Congolese, but the level of their professional qualifications and general education is often extremely low.

I met one of these mobile teams, two Frenchmen, a Frenchwoman and a Haitian, in the steamy river port of Kindu one day last April. A few days earlier they had set out from Bukavu, 700 kilometres away, to cross the parallel ranges of mountains which separate the East African lakes from the Congo River basin. It took them three days to make the journey. Their heavily-loaded Jeep station-wagon had averaged 20 km an hour over roads that were little more than jungle paths, across slippery pontoon bridges rocked by churning flood waters, through swamps where mud choked the axles and water reached the floorboards.

CONT'D ON PAGE 10

FOCAL POINT for science in the Congo is the Institute of Scientific Research in Central Africa. Its principal installation (below) at Lwiro on Lake Kivu includes the best equipment in Africa for seismological and geomagnetic measurements as well as extensive botany and zoology laboratories. The Institute also serves as a meeting place for regional and international scientific congresses. One such meeting, a seminar on seismology and geophysics sponsored by Unesco in April 1963, supplemented its work with visits to the nearby Niragongo volcano and the Goma lava fields (right).

Photos: Unesco- Unations - Basil Zarov

RESEARCH STATION at Uvira on the shores of Lake Tanganyika concentrates on hydrobiological studies. Scientists aboard its research vessel, the President Paul Ermens (right) have identified and classified more than 400 species of fish in its waters, a fact of major importance for the diet of Congolese and Tanganyikans. Other scientific facilities in the Congo include a network of more than 100 meteorological observation stations, linked with the central bureau at Binza, near Leopoldville where student forecasters (below), learn the use of meteorological equipment. The World Meteorological Organization is organizing this training of Congolese weathermen.

A. Gille

Unations

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LAND OF VAST NATUR

With 15 million inhabitants scattered over an area the size of Western Europe, the Congo (Leopoldville) is one of the largest and potentially one of the richest of all African countries. It possesses vast untapped sources of hydro-electric power and some of the world's greatest mineral deposits. The mines of Katanga (right) supply seven per cent of the world's copper and two-thirds of its cobalt. The development of a future tourist industry is possible in the lake district of

CONGO *(Cont'd)*

One quarter the size of Europe

While such journeys are not everyday events for the mobile teams, they illustrate the kind of difficulty these modern day pioneers can expect to meet. They also face formidable odds in their efforts to improve primary education in the Congo. As indicated previously, the quality of both the instructors and the teaching in many primary schools is quite low.

Thus, theoretically, French is now the official language of instruction for all schools in the Congo. In practice, however, much of primary teaching is still done in the four major African languages which the Congo uses—Lingala, Kikongo, Tshiluba and Swahili.

Then, too, there is the matter of school equipment. Although some schools in the larger cities are well-equipped, the average school in the "bush" consists of four poles and a thatched roof. Very often there are no tables, chairs, desks or benches, no blackboards, chalk, notebooks or pencils, few textbooks and no visual aids of any kind.

In the face of this situation, UNESCO's four mobile teams (plus a fifth which supplies them with audio-visual materials) can only scratch the surface of what needs to be done. However, the project which began in October, 1962 on an experimental basis has already proved its worth.

In Kindu, for example, I talked with Benoit Kayombo, a primary school inspector, who told me how he had put into practice a number of ideas he had picked up in an earlier refresher course in Bukavu. All his teachers now instruct their pupils in hygiene (one of the points the team stresses), and he has begun shifting his better teachers to the first and second years of school, where they can do the most good, instead of reserving them for the upper grades.

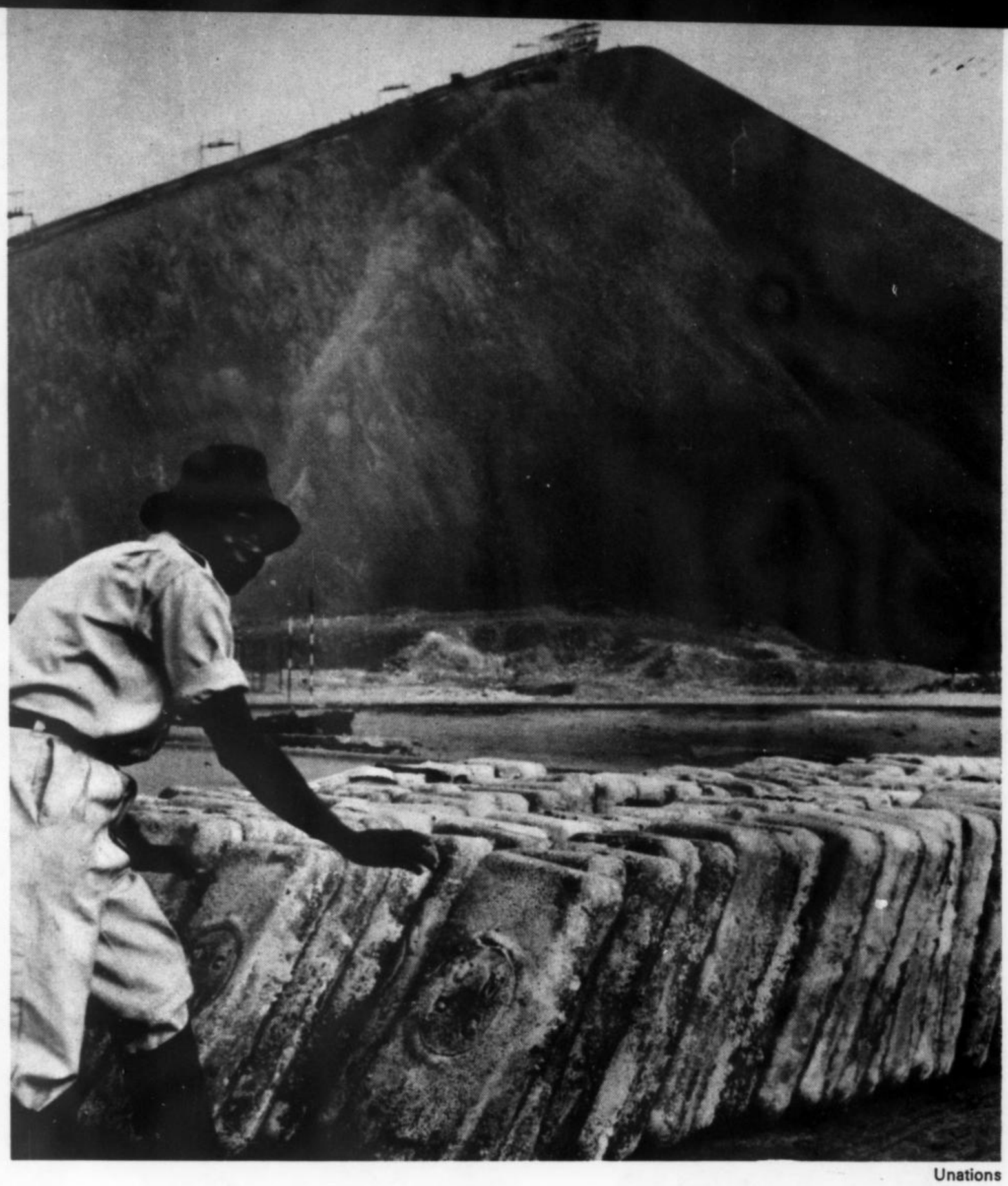
As of April, 1963, some 1,702 Congolese teachers had taken part in courses given by the mobile teams at 14 different places, and at least that many more had to be turned away and persuaded to wait for later sessions. Present plans call for the creation eventually of more teams and more courses, but for longer periods of time and with fewer participants. It is also hoped that Congolese experts may soon be associated with the teams and eventually form teams of their own to continue the activity.

In addition to improving primary education and expanding secondary education, UNESCO has helped the Congo create two new institutes for technical training at the post-secondary level. These are the Institute of Building and Public Works in the Leopoldville suburb of Ozone, and an Institute of Mines all the way across the Congo in Bukavu.

Both institutes, staffed entirely by UNESCO experts, give intensive practical and theoretical training to a limited number of students who will become engineering technicians, field supervisors or works supervisors in the

NATURAL RESOURCES

the Congo's eastern border, around Lake Kivu (left) for example. Among this region's attractions are a relatively cool, pleasant, climate, volcano-surrounded lakes and the immense (1,926,600 acres) Albert National Park (below). No part of the tropical world has been the subject of such long, careful and exhaustive study, carried out by specialists of fifteen different nationalities, according to Unesco's recently published "Review of the Natural Resources of the African Continent".



Unations

A. Gille

mining and construction industries. Some of them may also continue their studies at the university level to obtain degrees as architects or engineers. Many, at least for the next few years, will be drafted for administrative positions in the central and provincial governments.

From the relatively modest beginnings in the autumn of 1960, UNESCO's work in the Congo has grown until it now embraces virtually every problem in the field of education. Much of these activities would have very little lasting result, however, if there were not at the same time efforts to train Congolese experts to assume the tasks now being performed by foreign specialists in the central and provincial ministries of education. This has been done in two ways: first, by in-service training in the Congo itself, and secondly by sending Congolese personnel abroad for special study. Two groups of senior educational officials, for instance, have been sent to Geneva for nine months of intensive training in a programme sponsored jointly by UNESCO and by the International Bureau of Education. Their studies at the University of Geneva and in special seminars were supplemented by study visits to Swiss, French, Italian and Austrian school systems.

UNESCO's aid to the Congo in the field of education has been accompanied by assistance in mass communications and science, as well. During 1963, four experts in radio and the written press have helped the Congolese government reorganize its ministry of information, drafted statutes to govern the operation of the Congo radio and a national news agency, provided in-service training for reporters, editors and newscasters, and improved the scope and effectiveness of educational radio programmes.

In science, the major effort has been the safeguarding of the Congo's principal scientific research institutions. One of these in particular, the Institute for Scientific Research in Central Africa (IRSAC), boasts some of the finest laboratory equipment in Africa for study of the earth sciences. Another, the Institute of National Parks in the Congo (IPNC), is extremely important for the conservation of African wildlife. UNESCO has been instrumental in securing interim financing for these institutions from the Congolese and Belgian governments and from private foundations. At the same time, a UNESCO expert has helped draft a charter for the co-ordination of all scientific research in the new nation, and another to provide for the transition of the institutes from being Belgian organizations to becoming Congolese ones.

In the autumn of 1963, UNESCO's activities in the Congo probably reached their peak. Nearly 800 foreign teachers, recruited with UNESCO's help, were teaching in Congolese schools this year. More than 80 experts in education, science and mass communication are helping the central and provincial governments of the republic move toward a better future.

Within the next year or so, it is expected that there will be a gradual lessening of this type of emergency aid and a "normalization" of relations between the Congo and the various specialized agencies of the United Nations family.

Readers may be interested in a forthcoming booklet, "Unesco in the Congo", by Garry Fullerton, which tells the story of Unesco's share in the vast United Nations programme of assistance to the Republic of the Congo.

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STANISLAVSKY
Revolutionary of the modern theatre

by Grigori Kristi

This year is the centenary of the birth of Constantin Stanislavsky, Russian actor, director and theatrical producer, whose ideas on the teaching and practice of dramatic art have revolutionized the development of world theatre. On the following pages "The Unesco Courier" presents some aspects of the life and work of this great man of the theatre.

Official Soviet photos

FROM HIS SEARCH for a way to help actors master their art, Stanislavsky (left) evolved a system whose influence has spread from the theatre to the world of the cinema. One of Stanislavsky's innovations was the theatre studio where students and professional actors too could experiment, improvise and work out their art together. America, in particular, adopted his studio idea and from the American theatre studios a whole modern tradition has sprung, known in America as "The Method." The now well-known Actors' Studio in New York is associated with the names of many talented actors and actresses of stage and screen, and these include Geraldine Page, Paul Newman, Joanne Woodward and Marlon Brando. Marlon Brando is seen above in the film "On the Waterfront," produced by Elia Kazan, a former co-director of the Actors' Studio. Nearly half a century ago, Stanislavsky wrote: "Modern cinematography actors will teach real actors how to live. Everything is exposed on the screen and anything stereotyped is recorded forever. Here you are able to see more clearly the difference between the old and the new art."

Columbia Pictures - Cahiers du Cinéma

CONSTANTIN STANISLAVSKY is one of the great names in world theatre. The 75 years of his life were marked by events which brought great changes in world history. Stanislavsky was born in Moscow in 1863, soon after the abolition of serfdom in Russia; he lived through the First World War and the Russian revolution, and he died in 1938, on the eve of another world war. Enormous changes took place during these 75 years. Stanislavsky's art, which echoed the needs of the times, also underwent constant changes. Its development is marked by continuous research, fresh attempts and new achievements.

Constantin Alexeyev (he later adopted the pseudonym of Stanislavsky), came from a well-to-do family of the Moscow bourgeoisie, which from the second half of the 19th century played an increasingly important part in the cultural and social life of Russia. Among members of this cultivated middle-class, close to his family, were Pavel Tretiakov, founder of the Museum of Art, Savva Mamontov, patron of the arts and creator of a private opera, Sabachnikov, the publisher, and Morozov, an industrialist who gave considerable help towards the building of the Art Theatre in Moscow.

From the age of 14, young Stanislavsky played on a family stage. The theatre was a tradition in his large family and the education he received stimulated his interest in the stage. His mother was the daughter of a French actress, Marie Varley, and his two sisters and two brothers all later became actors or producers.

In 1888, Stanislavsky became director of a troupe in Moscow, the "Society of Patrons of Art and Literature." He played many roles, from vaudeville characters to parts in the tragedies of Shakespeare and Schiller.

It was at this time that he first tried his hand as a stage producer and at once attracted the interest of artistic circles in Moscow. Stanislavsky's productions were startling for their realism and the new ideas he expressed. He used novel production methods and had an entirely new concept of the role of the actor. From the start, he declared war on old theatrical conventions and outmoded aesthetic judgements. To a French critic who accused him of violating tradition in his production of "Othello," Stanislavsky wrote: "Believe me, the work of our generation consists in doing away with outdated traditions and routine. To save art, we must give free rein to imagination and creativeness."

In 1898, Stanislavsky, together with the critic and playwright Vladimir Nemirovich-Danchenko, founded the since famous Moscow Art Theatre. The first play produced by the Theatre was Alexis Tolstoy's historical tragedy "Czar Fedor Yoannovich," but its real première was the production of the "Seagull" by Chekhov. In Chekhov, and later in Gorky, Stanislavsky and Nemirovich-Danchenko found authors whose work reflected the problems of the time. Their plays contributed to the rapid growth of the Art Theatre and determined the course of its development. To-day, the "Seagull" has become the emblem of the theatre, which was later named after Gorky.

Stanislavsky was bound to Chekhov by literary and artistic interests which later developed into a warm personal friendship. Chekhov's plays were fresh and original; they called for a new treatment. With them was born the art of stage-craft in its modern sense, the idea of the play seen as a whole.

Stanislavsky's interpretations of Chekhov's and Gorky's characters have become classics. But the Art Theatre was also famous for its production of works by contemporary playwrights from other countries: Hauptmann, Ibsen, Maeterlinck and others. Almost every new production, every new role, was in the nature of a discovery. In his

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youth, Stanislavsky tried to create a stage impression close to naturalism, and later he was drawn to symbolism. But with time he turned to simpler and more expressive forms, which, he maintained, were best fitted to render on the stage all the complexities of the human spirit.

After the setting up of the Soviet regime, Stanislavsky continued his efforts on behalf of realism. The Revolution had opened the doors of the theatre to a new proletarian spectator who, as Stanislawsky said, needed plays "with real human feelings expressed in a simple and understandable, yet strong and convincing form."... "In art, as in his food," said Stanislavsky, "he is not accustomed to piquant delicacies that stimulate appetite."

He did not confine himself to modern plays, but extended his repertoire to include Russian and foreign classics, producing works by Ostrovsky, Gogol, Pushkin, Shakespeare, Moliere, and Beaumarchais.

Nor did his reforms affect only the dramatic stage. In 1922, in his apartment on Leontievsky street, he produced Tchaikovsky's opera "Eugene Onegin" in an entirely new setting which broke with all traditional ideas regarding the lyric theatre. From then on he spent his time between opera and drama.

On the basis of his own experience on the stage, Stanislavsky tried to define the principles of acting. For young actors, to whom everything seemed simple and easy, he listed the qualities necessary for a stage career. An actor, he said, must be able to observe; he must be sensitive; have a good memory, fantasy and imagination so as to bring his part to life; he must have taste, intelligence, a sense of rhythm and timing; he must be musical, sincere, spontaneous, ingenious and know how to control his emotions; he must be prepared "to follow a hard and painful path, covered with brambles and thorns, spurning fame and devoting himself entirely to his craft."

MANY years of research, trial and error, led to the formulation of Stanislavsky's "system" which subsequently became famous. This "system" is a collection of methods designed to set the actor on the right path by encouraging him to make a more or less "systematic" study of the dual instrument he possesses, his mind and his body, and of the psycho-physical techniques of dramatic art which spring from them.

Stanislavsky continually repeated that no technique, however perfect, could bestow genius. "The theatre," he wrote, "is the most important of all the chairs of learning, more important even, through its influence, than books and the press... The task I have set myself, to the limit of my ability, consists in showing to the rising generation that the actor is the apostle of beauty and of truth."

But this task was no simple one. He was obliged to make a stand against dilettantism and stale custom, against a naturalism that was barren and a formalism without spirit.

Stanislavsky trained several generations of producers, of whom two of the best known in Russia are Meyerhold and Vakhtangov. Many actors and opera singers were also his pupils or his disciples. A few, like Mikhail Chekhov, Sanin and Boleslavsky continued his teaching in other European countries and in the United States. Stanislavsky had bonds of friendship with many leading figures of the Western theatre—Gordon Craig, Max Reinhardt, André Antoine, Jacques Copeau—who visited Russia or whom he met while on tour with the Art Theatre company abroad.

Today the influence of this Russian stage producer continues to make a profound and ever-widening impact on the development of the theatre in all parts of the world. Well-known actor-producers like Jean Vilar, of France, and Eduardo de Filippo, of Italy, have acknowledged the debt they owe to Stanislavsky and so have other leading men of the theatre in Great Britain, the United States, Japan, China, Czechoslovakia, Poland and many newly-independent countries.

GRIGORI VLADIMIROVICH KRISTI *is a Soviet producer who teaches in the school of the Moscow Art Theatre Studio. He was a friend and pupil of Stanislavsky, under whose direction he made his débuts as an opera producer and as a teacher in the studio of dramatic art created by Stanislavsky in* 1935.

Official Soviet photos

FAMILY TRADITION. Stanislavsky made his first stage appearance at the age of three in the miniature theatre at his family's country house in Lioubimovka, near Moscow (right). By the time he was 14 he was appearing regularly in plays and entertainments produced by his family who had a deep and traditional interest in the theatre. Stanislavsky's mother was the daughter of a French actress, Marie Varley, and his two sisters and two brothers all eventually became actors or producers. Above, in 1881 at the age of 18, Stanislavsky plays the part of Megrio in an amateur dramatic group production of "A Woman's Secret." The following year he produced his first play.

MY LIFE IN ART

Last pages of Stanislavsky's spiritual testament

I am no longer young and my life in art is approaching its last act. The time has come to sum up the results and to draw up a plan of my last endeavour in art. As a stage director and actor I have worked, on the one hand, in the field of production, and, on the other, in the actor's sphere of inward creativeness.

Having tried in the theatre all the means and methods of creative work; having paid homage to the enthusiasm for all types of productions along all the lines of creativeness—costume drama, symbolic, ideological and others—having learned the production forms of various artistic movements —realistic, naturalistic, futuristic, schematized, exaggeratedly simple (with statuary, drapes, screens, tulle and all sorts of lighting effects)— I have come to the conclusion that all these things are unable to offer the background which the actor needs to display his creativeness to the full. And while my studies of scenery and stage design convinced me in the past of its limitations, I can now say that its possibilities are indeed exhausted.

The sole ruler on the stage is the talented actor. But I have never succeeded in finding for him the scenic background which would not interfere with, but help his complex artistic work. What is needed is a simple background, a simplicity created by a wealth of imagination, not a lack of it. Unfortunately I have not yet learned how to keep the simplicity engendered by a rich imagination from being even more conspicuous than very luxurious theatricality. It attracts more attention than ordinary scenery, to which our eye is accustomed. We can only hope that a great painter will one day solve this, the most difficult of all scenic problems, by creating a simple yet artistic background for the actor.

The situation in the sphere of inner creativeness is entirely different. Here everything is dependent on talent and intuition, and in the overwhelming majority of cases pure dilettantism reigns supreme. The laws of acting have not been established, and many think that they would be unnecessary and even harmful.

A passionate search for truth

There is a very old belief that the actor needs only talent and inspiration. There is another opinion, very widespread in our profession, that the thing most needed is technique, though, of course, talent is also acceptable. Is it not because such people are afraid of genuine emotion and of living their part on the stage that they are unable to do so?

Nine-tenths of an actor's work lies in feeling the role spiritually, in living it. When this is done, the role is almost ready. It is senseless to leave these nine-tenths to mere chance. Let exceptional talents feel and create their roles at once. Laws are not written for them; it is they who write them. But astonishingly enough I have never heard them say that technique is unnecessary and that talent is the only requirement, or that technique comes first and talent second. On the contrary, the greater the actor, the more he is interested in the technique of his art.

This need to acquire experience and skill is particularly apparent in theatrical art. The tradition of painting is preserved in museums and art galleries; the tradition of literary art in books; the wealth of musical forms in scores. But the tradition of stage art lives only in the talent and ability of the actor. This is the sphere of living tradition. This is a torch which can be passed only from hand to hand; and not on the stage, but through instruction, through the revelation of mysteries, on the one hand, and exercises and stubborn and inspired effort to grasp these mysteries, on the other.

The main difference between the art of the actor and all other arts is that other artists may create whenever they are inspired. The actor, however, must be the master of his own inspiration and must know how to call it forth at the time announced on the theatre's posters. This is the chief secret of our art. Without this the most perfect technique, the greatest gifts, are powerless. And this secret, unfortunately, is most jealously guarded.

With but few exceptions, the great masters of the stage not only do not try to disclose this secret to their younger comrades, but keep it behind an impenetrable curtain. The absence of any tradition in this sense doomed our art to dilettantism.

Among the thoughts and ideas that have reached us are those of Shakespeare, Molière, the Riccobonis (father and son), Lessing, the great Schröder, Goethe, Talma, Coquelin, Irving, Salvini and other law-makers in our art. But all these valuable thoughts and counsels have not been systematized and classified. That is why we still lack the sound principles which could guide instructors in our art. All that has been written about

CONT'D ON PAGE 17

ACTOR WITH A HUNDRED FACES

"I am a character actor" said Stahislavsky. His capacity for characterization was, indeed, phenomenal. It was due to his clear and precise understanding of the character he was playing and because beneath his mask of make-up he was able, without reserve, to express the feelings of the person he was portraying—handsome or ugly, good or wicked, ridiculous or exalted. These photographs of Stanislavsky in six contrasting roles illustrate the wide range of his repertoire. Below, he appears as Argan in Moliere's "The Imaginary Invalid".

Official Soviet photos

"A Month in the Country" by Turgenev.

"The Living Corpse" by Tolstoy.

"Uncle Vanya" by Chekov.

"Wit Works Woe" by Griboyedov.

"Lili," an operetta by Hervé.

the theatre is either pure philosophy—sometimes very interesting, aptly describing the desirable goals in art—or criticism which applies to the value or uselessness of what has been achieved.

These works are valuable and necessary, but not for practical uses, for they say nothing of how final results are to be achieved, or what we should do with the beginner or with the over-experienced and spoiled actor. What kind of "solfeggio" exercises does he need? What scale and arpeggio does an actor require to develop his creative mood and to live his part? The exercises he needs should be numbered, as problems are numbered in an arithmetic book and systematically practised in school and at home. But books and treatises on the theatre say nothing of this. There is, in fact, no method handbook. There are only attempts to create one, but it is either too early to speak of them, or they are not worth speaking about.

It is obvious that there can be no system for producing inspiration. just as there cannot be a system for playing the violin like a genius or singing like Chaliapin. Both have been endowed with the most important thing—a gift from the gods. But there is something, small yet important, equally indispensable both to Chaliapin and the ordinary chorister, since they both have lungs, a respiratory system, nerves and physical organism —however better developed in one case than in the other—which must produce sound according to laws of nature. The same applies to the sphere of psychic, creative life, since all actors, without exception, absorb food for creation according to these laws of nature, retain what they receive in their intellectual, emotional or muscular memory, digest these materials in their artistic imagination, give birth to the image and life of the human spirit, and incarnate it according to known, natural laws that are incumbent upon all.

Like a prospector in the wilderness

The creative laws that can yield to our consciousness are few. They do not play a purely honorary role; they have well-defined professional uses. These laws should be studied by every actor, for it is only with their aid that he can set in motion his superconscious whose essence, it seems, will forever remain a mystery to us. The more talented the actor, the greater and more enigmatic the mystery and the more he needs the technical methods accessible to consciousness; it is by these that he penetrates the innermost recesses of the superconscious to call forth inspiration.

We must try to understand the perspectives, the goal the younger generation is seeking to attain. It is very interesting to live and watch what is going on in the minds and hearts of youth.

But in this new situation I would like to avoid playing two roles. I am afraid of becoming a young old man who flatters the young, tries to look their age and share their tastes and convictions, or fawn upon them. Nor do I want to play the role of the too experienced old man, who has seen everything, who is impatient, irascible, opposed to everything that is new, forgetful of the experiments and mistakes of his own youth.

In the last years of my life I would like to continue being what I am in reality, what I must be according to the laws that have ruled my life and my work in art. What am I? What do I represent in the new theatre of today? Can I, as in the past, fully understand all that goes on around me, all that enthuses youth?

Organically I feel I can no longer understand much in the aspirations of present-day youth. One must have courage to admit this. You know from what I have told you how we were educated. Compare our life with the life of the present generation of youth brought up amidst the dangers and trials of the Revolution.

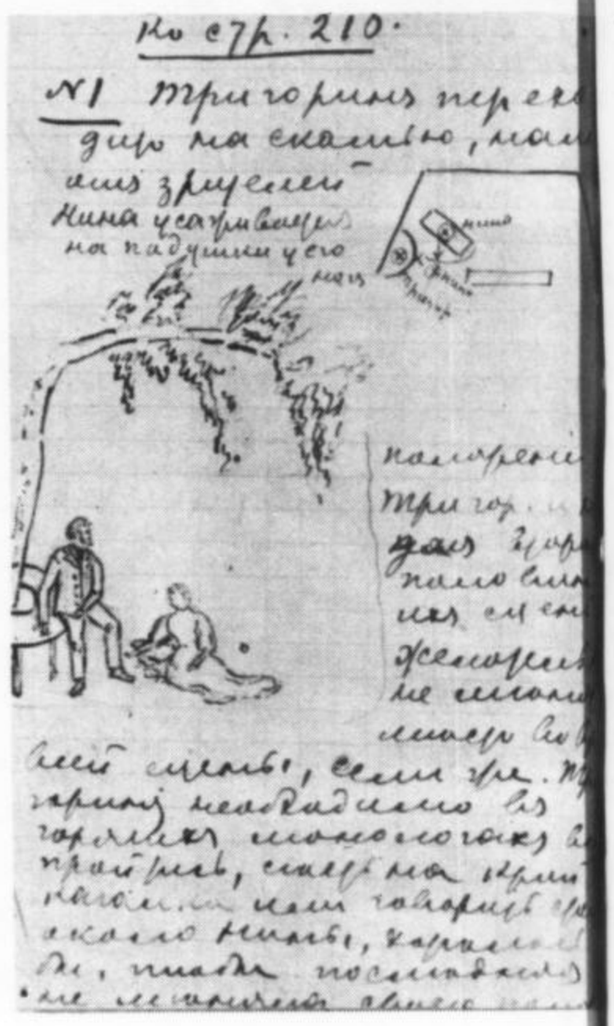
We know from our own experience the meaning of a permanent art and the path outlined for it by nature, and from our own experience we also know the meaning of fashions in art and their transitory nature. We had a chance to see how useful it is for a young man temporarily to turn from the highway leading to a well-defined future on to a side road and to roam freely along it. It would be dangerous, however, to leave completely the highway art has followed from time immemorial.

How can I share with the younger generation the results of my experience and warn them against mistakes that are bred by inexperience? When I look back on the road of my life in art, I feel like comparing myself to a gold prospector who first has to roam the wilderness to find a vein of gold, then wash tons and tons of sand and rock to get a few grains of the precious metal. And like a prospector, it is not my labours, my quest and privations, my joys and disappointments that I can bequeath, but only the few grains of gold that I found...

The above text is extracted from the final chapter of Stanislavsky's "My Life in Art", written in 1925 and translated into English by G. Ivanov-Mumjiev (Foreign Languages Publishing House, Moscow). Stanislavsky wrote an earlier and shorter version while in the U.S.A. in 1924 and that edition, published by Little, Brown and Co., is the one known to most English-speaking readers. The Moscow translation was published over a quarter of a century later. Another important work by Stanislavsky, "An Actor Prepares", has been published in the U.S.A. by Theatre Arts Inc. The publication of the "Works of Stanislavsky" in eight volumes is now in progress in the U.S.S.R. under the supervision of the Soviet Academy of Science Press.

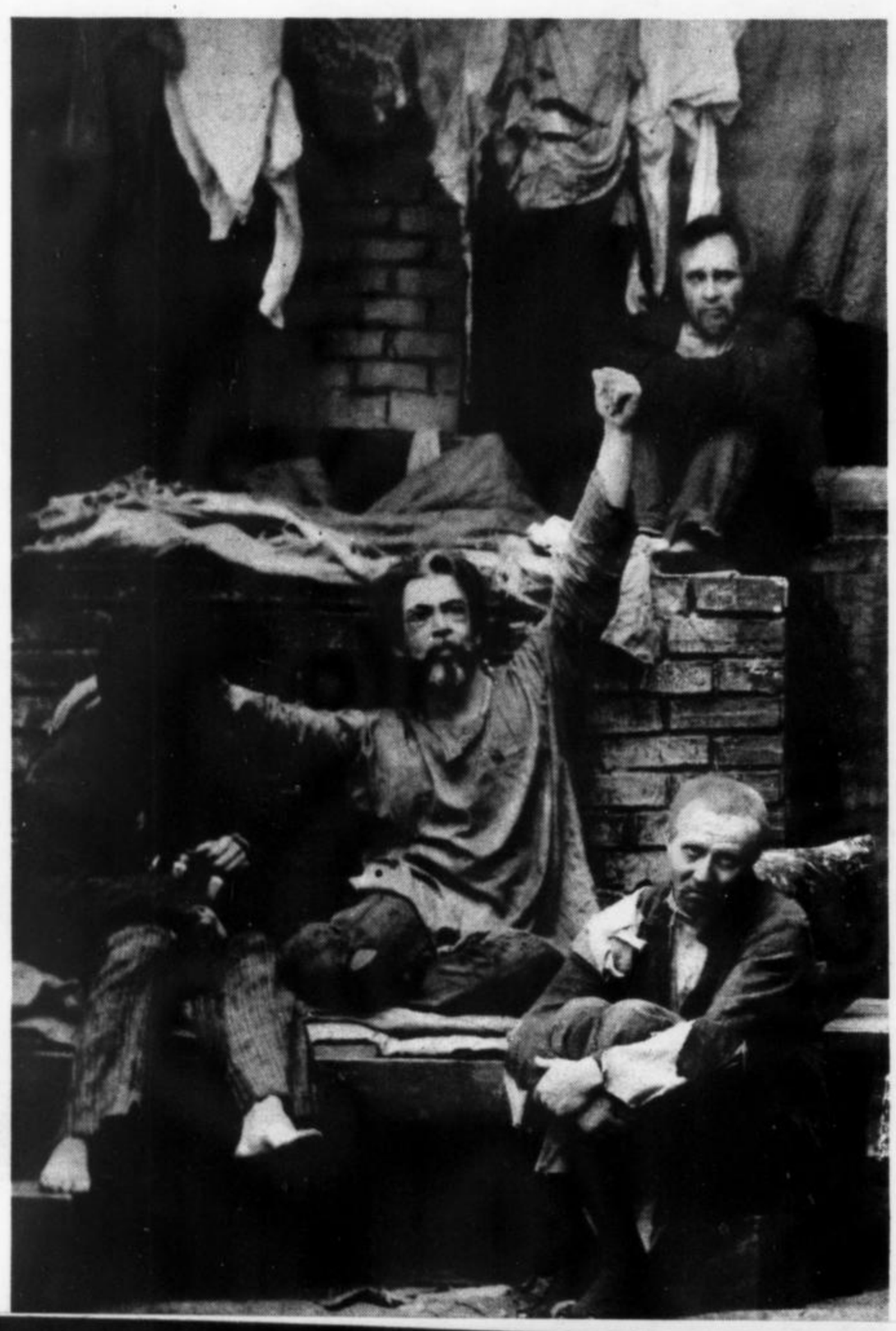
Official Soviet photos

ACTOR-PRODUCER AT WORK



"All the work of the Russian actors at the Moscow Art Theatre is admirable," wrote Gordon Craig, the English actor, stage designer and producer, in 1908. Whether they are dealing with an episode of modern life or a fairy story, they display a sure, discriminating and masterly skill." Above, members of the Moscow Art Theatre listening to Chekov reading from his work, "The Seagull" in 1898. This was the new theatre's first important success and to this day it carries a seagull painted on its curtain in memory of its debt to Chekov. Stanislavsky and his actress wife, Lilina, are seated on either side of Chekov. Standing, far left, is Vladimir Nemirovich Danchenko, playwright and joint founder, with Stanislavsky, of the Moscow Art Theatre. Far right, seated, is Vsevolod Meyerhold, theatrical producer and one of Stanislavsky's disciples. Right, a page from Stanislavsky's Notebooks, with a sketch and working notes for "The Seagull."

Stanislavsky did not believe that acting, the kind worthy of being called an art, could be left to chance. The perfection he sought in acting and in theatrical production was attained at the price of repeated effort, careful reflection and a scrupulous attention to details. "There are no small parts," he once said, "only small actors." Above, a scene from Molière's "Tartuffe," a production undertaken by Stanislavsky shortly before his death on August 7, 1938, but only presented the following year. Right, in "The Lower Depths" by Maxim Gorky (1912), Stanislavsky (centre) plays the part of a tramp. While preparing this play, he and other members of the cast visited the place in Moscow where tramps congregated, to see exactly how they lived. The doss-house scenes in this play created a new standard in realism for the theatre of that time. Left, a scene from "The Government Inspector" by Gogol.



LEAVES FROM STANISLAVSKY'S NOTE

Throughout his life, Stanislavsky jotted down in his notebooks comments on everyday occurrences as well as his professional observations and reflections. There are over 100 of these notebooks in the literary archives of Stanislavsky, now kept in the museum of the Moscow Art Theatre. Many of the notes, a short selection of which is published here, appear in more developed form in the eight-volume collection of his works.

1899-1911

When you play an evil man look for his good points.

■

Intuition is not an ideal guide for every actor. For instance, when I forget myself I act badly: I talk too much, I make meaningless gestures, my voice squeaks, I grimace and make a hash of everything.

■

People go to the theatre to be entertained, but leave it either enriched with knowledge or with their problems solved; with questions put into their minds which they will try to elucidate, or with their eyes opened to something that happens every day, but that only a genius has noticed (In Gogol's **The Inspector General,** for example).

■

So long as an actor is striving towards an ideal he is an artist; but when that ideal has been reached he becomes an artisan.

■

In order to express silence there has to be some sort of noise. In order to express the idea of the emptiness of a street a few extras have to walk along it. In order to express gaiety you must show dullness. All these moods depend on their relations to their opposites.

■

If the producer lacks the sensitivity and imagination to add even an insignificant detail that is not shown or that has been omitted by the author, but which follows the author's intentions, then he is unworthy of his calling. Even when working on the great Shakespeare the producer must invent details to interpret the author's idea and convey it more successfully or to help an insufficiently gifted actor to communicate the author's thought... for it is impossible for the author to foresee every chance element in the complex life of the stage.

■

I am reproached with underestimating the importance of the actor and enhancing too much the role of the author. That is not so. On the contrary, I extol the importance of the actor, making him a collaborator with the author. That is a far more honourable role than the one actors choose for themselves when they try to use other people's creations in order to display themselves. It is far more honourable, for example, to collaborate with Shakespeare than to exploit him.

Critics and public of narrow views who fail to understand the breadth of a work of art are frightened by novelty of any sort; they are afraid of being confused. They surround art with a mass of rules and conventions without which they themselves cannot exist.

1912-1918

This morning, December 16, 1912, exhausted after the performance of "Uncle Vanya" I felt so reluctant to give last night. At first it was agony. But the audience listened so attentively that it forced me to act and by the middle of Act One I found myself under the influence of the excellent atmosphere reigning in the hall, and played with pleasure as if in a new and well-mastered part. One has to admit that the audience is the third creator of a performance!

■

Theoreticians butt their heads against theory and see nothing on the other side of that wall.

■

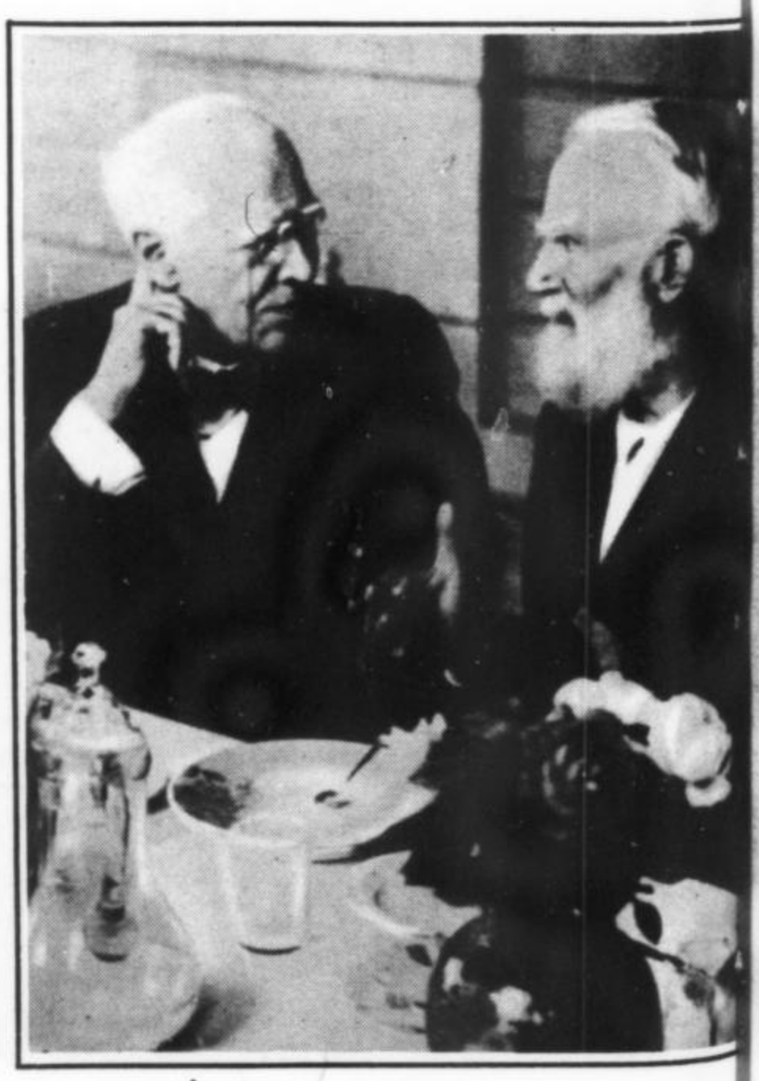
Academicism has no failings, only virtues, and for that reason it is dead, dry and lifeless.

■

An actor's playing is the fulfilment of a number of creative ends corresponding to the author's intentions, and these ends are only achieved by truly living the part.

■

Find tasks, not by reasoning but by acting.



BOOKS

■

Sentimentality is bearable up to the point when it rouses your feeling for creative work and warms your heart; but the moment it begins to crowd out feeling, substituting, sloppy lyricism for real transports of love, it is bad.

■

When I am in the auditorium I understand everything, just what I have to do and how. I go on stage and at once I become an idiot who doesn't understand the simplest thing about feelings and inter-relations. To understand, to remember and to feel—these are different domains.

■

Don't analyse intonation but the emotion that gave birth to it.

■

Now it is clear that the crisis of the theatre of representation and entertainment, the theatre of spectacle, has already begun and is inevitable. In terms of outward effects, in a purely professional sense, cinematography has defeated the theatre. Decoration, in the sense of naturalness (and stylization too), crowd lighting, processions, scenes of everyday life, thunderstorms, wind—these are incomparable in cinematography. In a matter of a few years there will be sound cinematography too. Besides, in cinematography those emotions which are felt by the actor at an early stage, when the role is fresh, before

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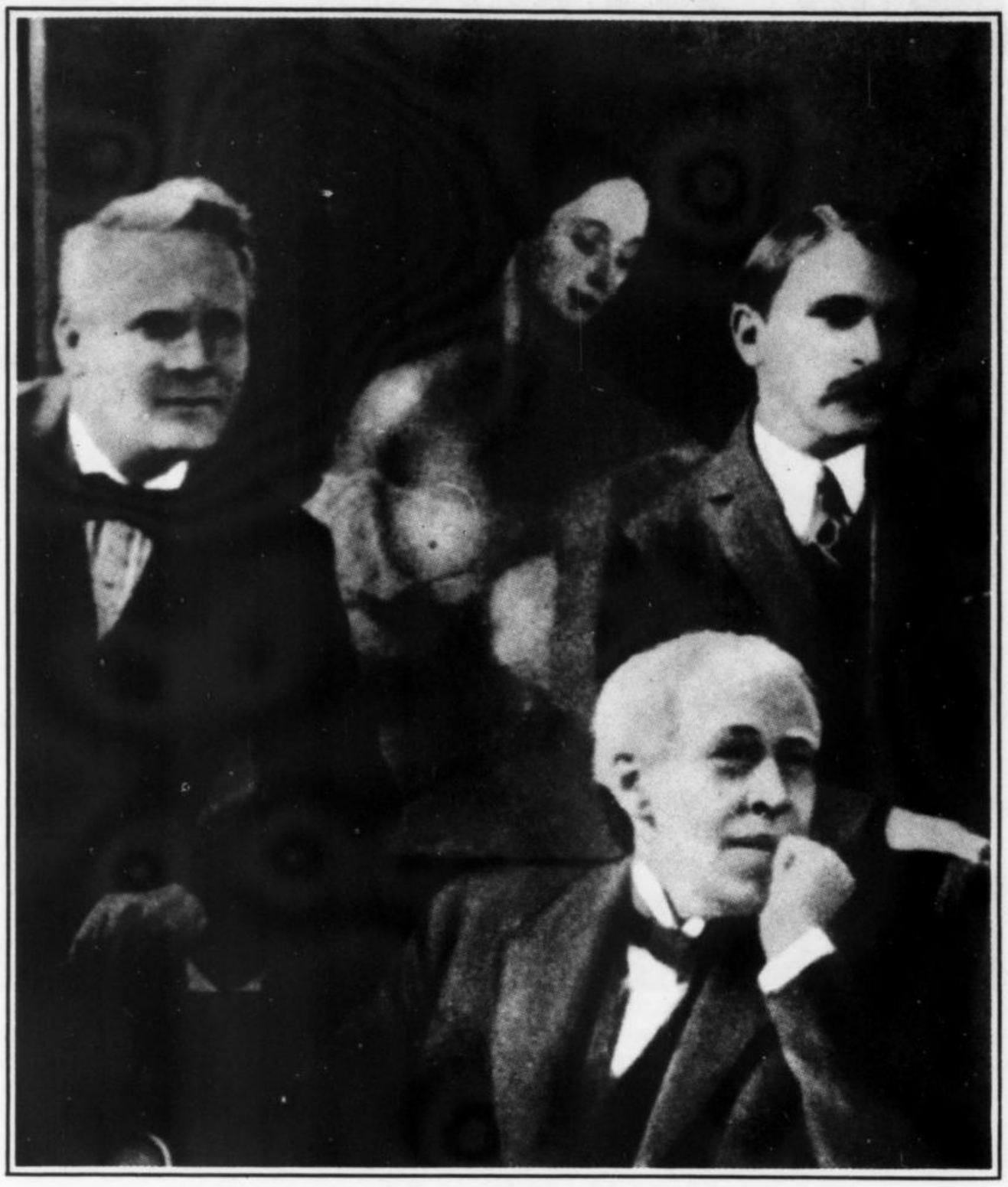


In 1918 Stanislavsky undertook to improve the dramatic side of the Moscow Bolshoi Theatre's operatic productions. He set up an Opera Studio which functioned at his home for the next seven years. Above, Stanislavsky (seated) with the Russian bass, Chaliapin (on left). The portrait is of Anna Pavlova.

During his tours in Europe and the U.S.A., Stanislavsky was given a warm welcome and hailed as the great renovator of dramatic art. Right, in New York in 1921, he visits the Paramount Studios during the filming of "Monsieur Beaucaire" and meets a star of the silent screen, Rudolph Valentino (standing beside Stanislavsky). The actresses seated on the right are Bebe Daniels and Lois Wilson. Far left, Stanislavsky meets Marion Anderson, the singer, and, left, dines with George Bernard Shaw.

Official Soviet photos

TNP-Agnès Varda

A WORLD-WIDE INFLUENCE. Stanislavsky lived to see his ideas adopted in theatres far from those of his own country. "And his influence is far from spent," writes Jean Vilar, the French theatrical producer. "The many thousands who flock to theatres each evening in New York or Moscow, Rome or Paris, London or Berlin, are unaware that much they find to admire, from the individual play of the actor to the composition and disposition of groups on the stage, comes from the teaching of Stanislavsky." Above, Jean Vilar (foreground) in a production of Balzac's "Le Faiseur" presented at the "Theatre National Populaire" in Paris.

Stanislavsky's notebooks *(Cont'd)*

his feelings have grown stale and stereotyped, can be repeated again and again. The actors are constantly seeing themselves and their work and this gives them a chance of perfecting themselves...

■

Shakespeare is so boundless that each of his works requires its special form of production.

1. **The Tempest**—stage it as a mystery-play (god, people, monkey forebears). In front—a chorus (orchestra unnecessary, chorus of voices without words, with closed lips).

2. **Julius Caesar, Corialanus**—should be read as speeches in parliament.

3. **The Merchant of Venice**—Find a fairy-tale form. Against a gold background and a dirty wall.

4. **King Lear**—Against black drapes where Lear's sufferings are terrible, against rich tapestry where he is in his glory, against white where Cornelia is pure, against red where the evil daughters express their true selves.

■

Actors are superstitious because they place themselves in direct dependence on chance inspiration.

■

...Picture of a new theatre, with a museum back stage, music, lectures, etc. In the new theatre the orchestra ought not to be in the house as now, but in the wings.

■

Words should become a means, not an end.

■

You can imagine, see or hear in your mind how you or some imaginary person would act or speak at a given moment in studying a certain role. These pictures evoked within himself allow an actor to copy the thing imagined. In other words, this way leads to an imitation, a portrayal of a role. But you can approach a role in a different way, by putting yourself in the place and situation of a character. You can feel your fellow actor at your side, like the very soul of the character he portrays; you can then set out to influence, to a greater or lesser degree, this living soul of the character your partner is playing. Only then do you begin to fulfil your task, when you begin to **act** instinctively, according to your experience of life. That is the path to living one's role, to creative acting.

Actors are always concerned about "how" they should play, not "what".

■

Producers make a grave mistake when they impose their feelings and their own conception of a role on the actor. That is to use force. The function of a producer is something else. He ought above all to understand the inclinations of the actor, the designer and all those who take part in the performance. He must take from them all the spiritual creative material they can offer and then consider what use can be made of it and how this is to be done. If he imposes his own feelings he will not obtain a vital, living substance from his actors, and out of dead material will come a dead work.

■

If a critic has talent he can be a friend to the actor and help him in his work and also as an intermediary who explains to the audience what is good in the actor. A critic who lacks talent does great harm even when he praises an actor.

■

Nothing repeats itself in life. There are no two persons, thoughts or feelings alike. The feelings an actor experiences on the stage to-day are not repeatable to-morrow. That is why emotion itself can never be fixed; it has to come afresh.

ONE LANGUAGE FOR THE WORLD?

by Mario Pei

UNIVERSALITY was implicit in the ancient world of the Romans and in the mediaeval world that followed it. The language of Rome, which had served the universal Roman Empire and the universal Christian Church, continued to be the common language of western scholarship until the dawn of the Renaissance.

But modern progress, the invention of printing, and the spreading of literacy to upper and middle classes that had been largely illiterate in the past, coupled with the beginnings of the modern national states, brought the spoken vernaculars of the masses to the fore. The fifteenth century witnessed the final triumph of the national languages over the Latin that had dominated the thousand-year period since the fall of Roman Empire of the West, and Europe assumed its modern linguistic aspect, with an array of national tongues, both literary and official.

It is therefore not to be wondered at that many minds began to turn to the problem of a single language that would serve for the new and numerous cultural exchanges that were being established. Latin no longer sufficed. In the thirteenth century, the traveling scholar would care to communicate only with his peers, and they all knew Latin. In the seventeenth, his desire was for oral communication with all sorts people: merchants and sailors and soldiers and nobles and perhaps even peasants, and they knew no Latin. The vernaculars were not merely too numerous ; they were too much broken up into local dialects.

Yet Comenius, a seventeenth-century educator with an international background, came out with the startling proposal that the leading languages of eastern and western Europe be used in international fashion, with Russian serving the east and French and English the west.

These proposals have been repeated, in one fashion or another, from that day to the present. The *Monde Bilingue* movement, the zonal languages of Stalin, the advocacy of English in normal, Basic, or revised-spelling form, are only three of the many suggestions that existing, natural, national languages be used, singly or in combination, in straight or modified form, for international purposes.

But the proposal advanced in 1629 by the French philosopher Descartes was of a radically different nature. Answering a letter written him by a Father Mersenne, who had enclosed in his missive an anonymous Latin prospectus concerning the desirability of an international language, the great philosopher presented his own views on the subject.

Beginning with an attack on the difficulties of national grammars, which prevent people from seizing the meaning of a passage by referring to the dictionary alone, Descartes goes on to advocate the creation of a tongue whose

LEBTOREONFO PEETOFOSENSEN

PIFTOFOSENSEN =

Honour thy father and thy mother

grammar will be so simple that it can be learned without effort by anyone, by reason of its absolute regularity and logic.

Along with this, he proposes a word-coining system whereby there will be, among the ideas of the human mind, the same order that prevails among numbers in mathematics, so that just as there is in mathematics a logical progression from the known to the unknown, the same process may be possible with words. If this is done, he concludes, peasants will be able to determine truth in better fashion than do philosophers at present.

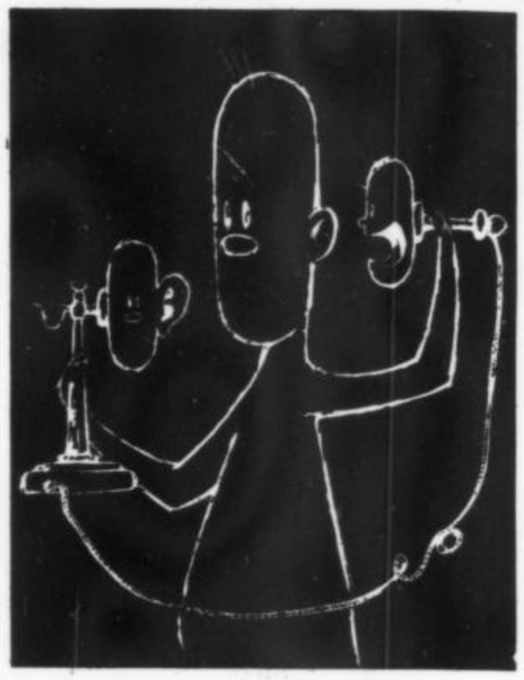
What Descartes advocates, though he gives no example of it, is a constructed language of the *a priori* or philosophical type, whose grammar will depart from known grammars to the extent that it will be regular and without exceptions, and whose word-stock will not be haphazard, but logically connected. Such a language, based on the analogy of mathematical operations, is perfectly possible, but does not coincide with the structure of any known tongue.

Descartes supplied no sample of his ideal international language, but such samples were immediately forthcoming from several of his contemporaries, Dalgarno, Urquhart, Wilkins, Leibniz. Cave Beck, in 1657, offered an ingenious system based on combinations of letters and numbers to

CONT'D ON PAGE 26

Allo! Hallo!... Communicatio

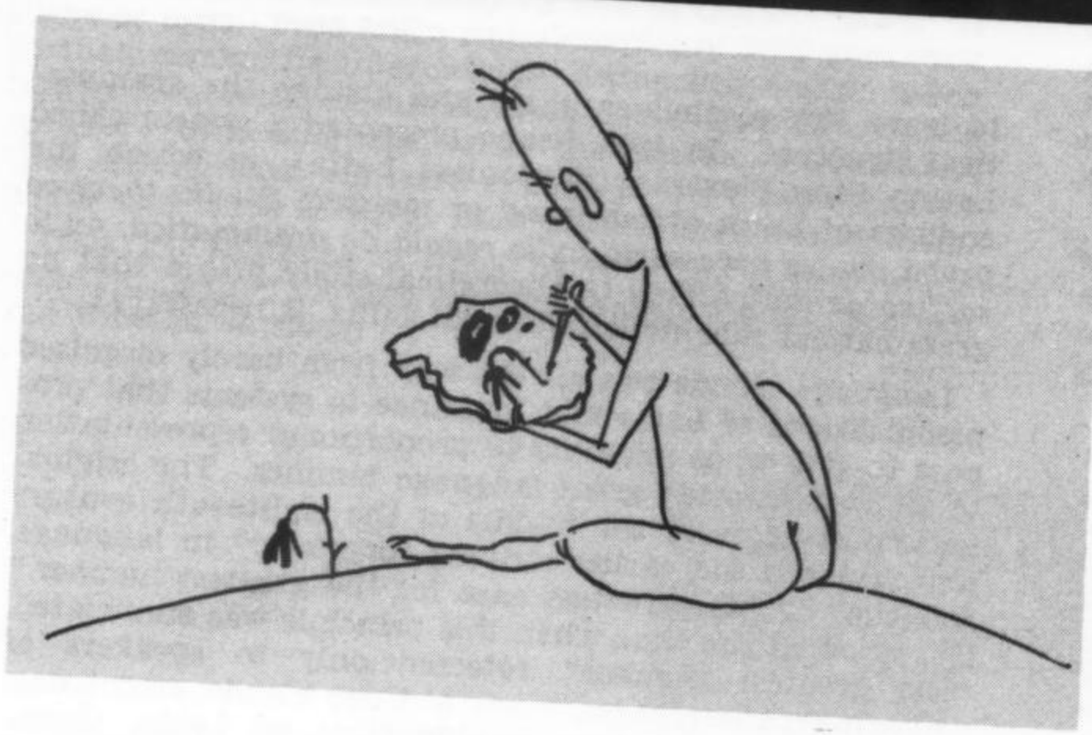
The drawings on these pages, made especially for The Unesco Courier by Ion Popesco-Gopo, a leading Rumanian artist-producer of animated cartoons, offer readers a brief preview of Gopo's humorous little film, "Allo!-Hallo!: Communications in a Nutshell." "Allo!-Hallo!" is a history in miniature of man learning to communicate with man. *Homo sapiens,* the little character shown in these drawings, progresses—sometimes by accident, but always by using his brain—from smoke signals, graffiti and hieroglyphics to telephones, radio and international TV by satellite relay. Gopo ends his story with a forward-looking peep at the interplanetary communication of tomorrow. "Allo!-Hallo!" was made for Unesco by Bucarest Studios and was produced in collaboration with the Rumanian National Commission for Unesco.

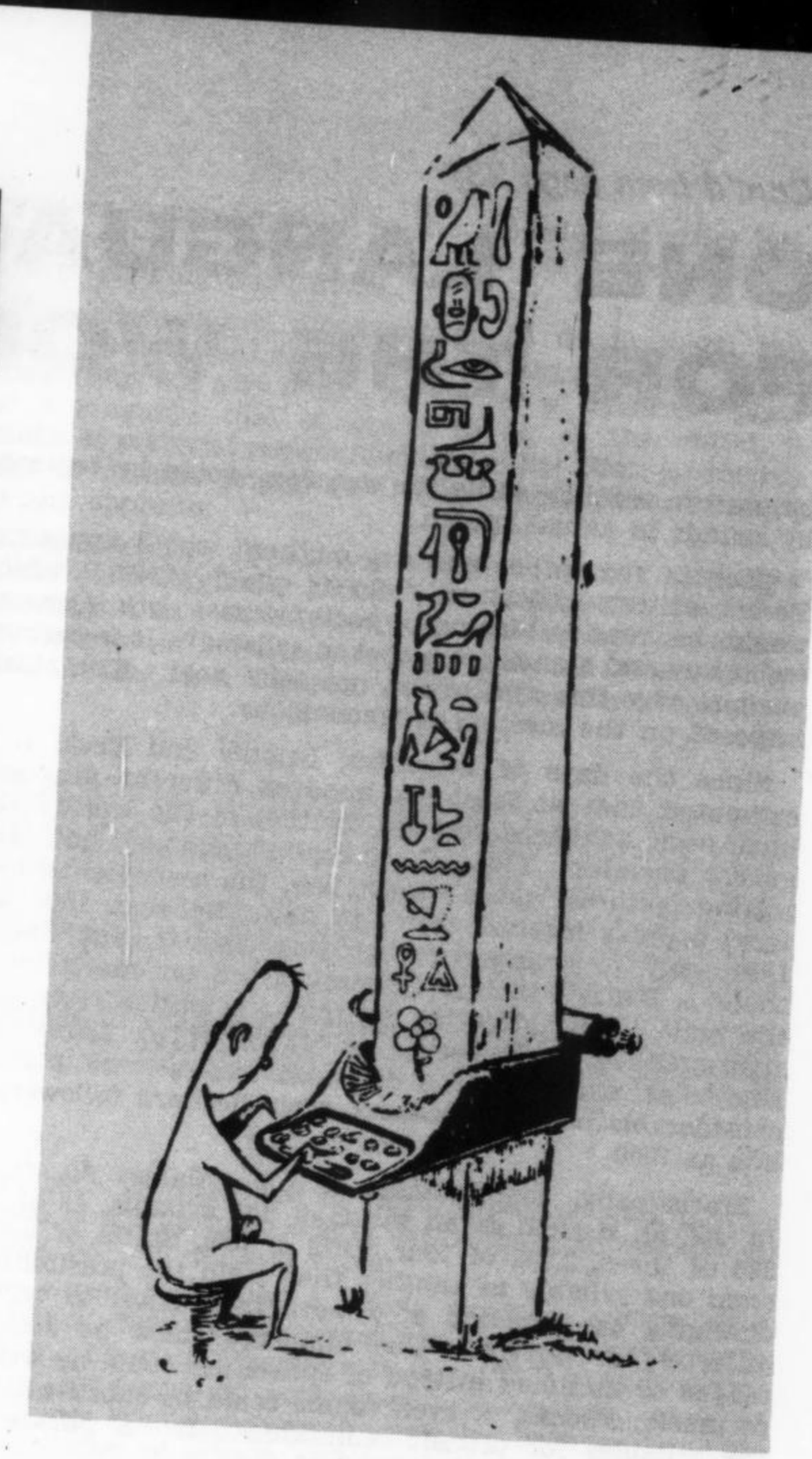


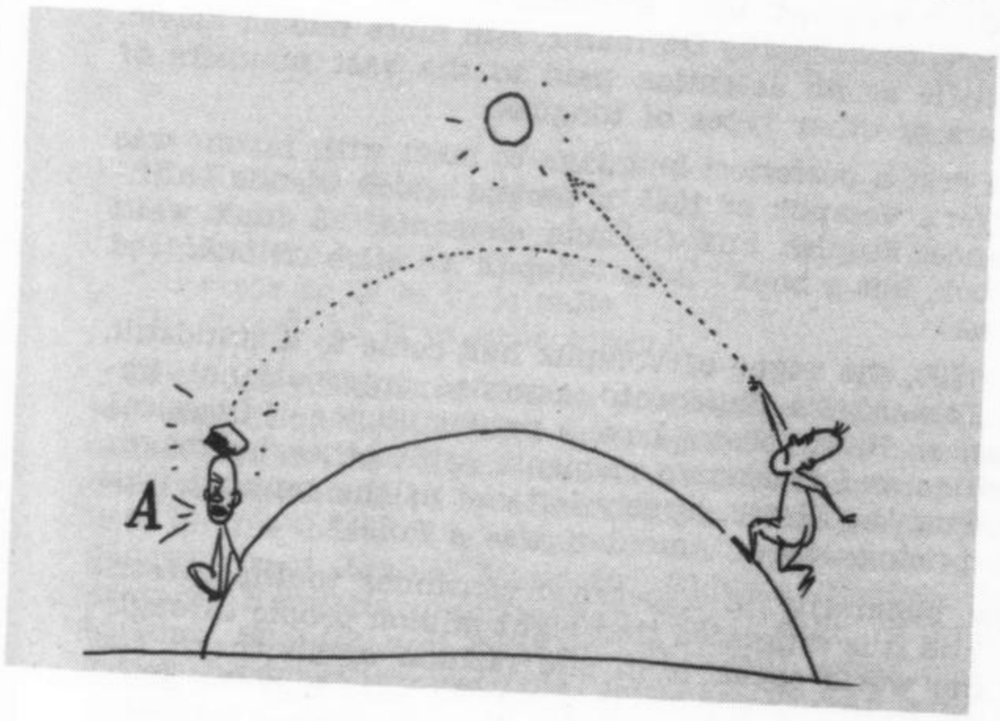
Unesco photos

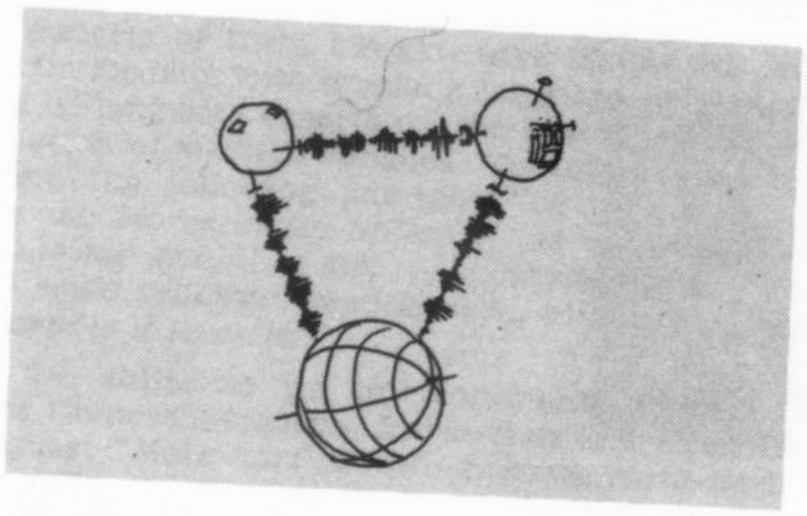
ION POPESCO-GOPO, seen here at work on "Allo!-Hallo!" in the film studios at Buftea, near Bucarest, is a former newspaper cartoonist who found his real vocation in animated cartoons. Since 1950 his films have won numerous Festival awards (Edinburgh, Cannes, Tours, Karlovy-Vary, San Francisco). Last year he decided to try his hand at a feature-length cartoon and took as his theme the need to use atomic energy exclusively for peaceful purposes. He is now working on another full-length cartoon, entitled "Steps on the Moon."

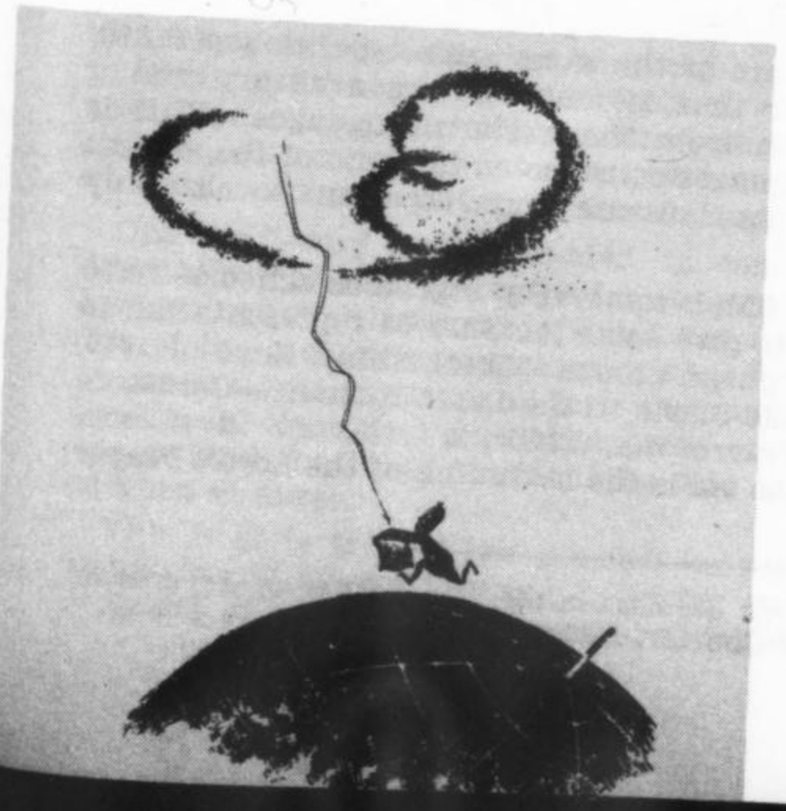
ions in a Nutshell

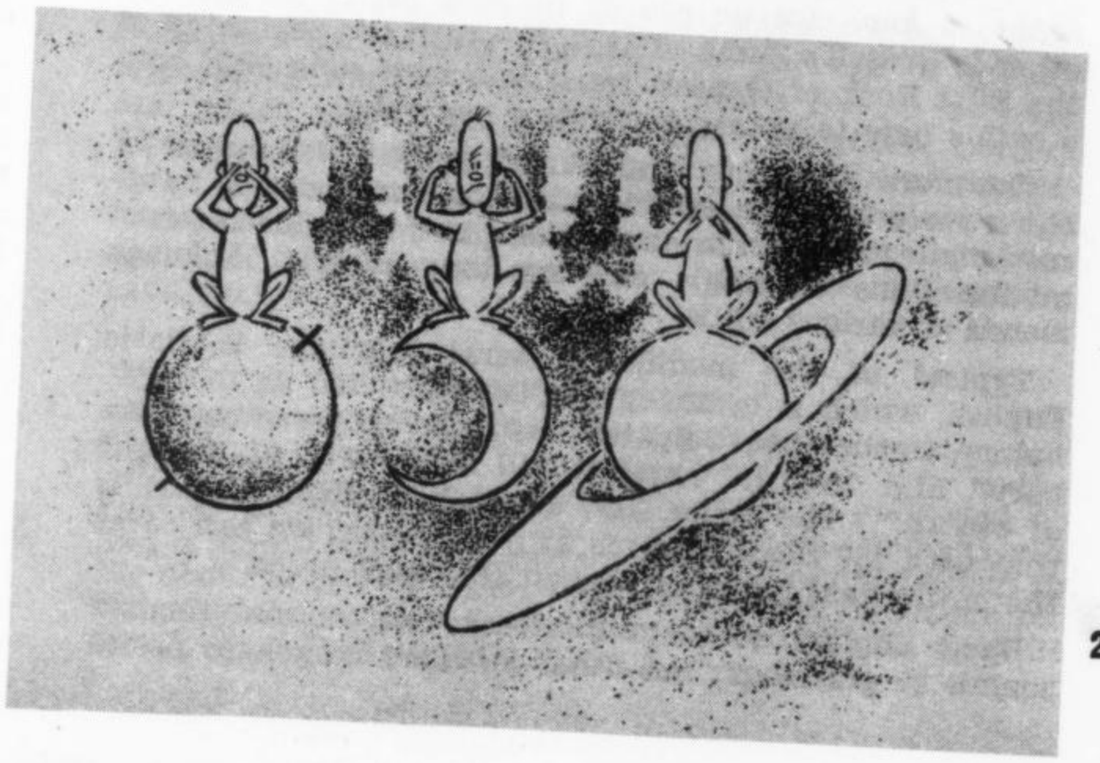












(Cont'd from page 23)

ONE LANGUAGE FOR THE WORLD?

be used in writing, while the numbers would be replaced by sounds in actual speech.

"Honour thy father and thy mother" would appear in Beck's written system as "leb2314 p2477 pf2477," which would be read *lebtoreonfo peetofosensen piftofosensen* (each numeral stands for a spoken syllable) It is perhaps obvious why this system did not take hold. The strain imposed on the memory is tremendous.

Since the days of Descartes, Leibniz and Beck, it is estimated that at least six hundred different proposals have been advanced for the solution of the world's linguistic troubles. Their chronological sequence has interesting features. Once we are past the seventeenth century, popular interest seems to flag. Between 1800 and 1850, only four important projects appear, but one of them is Sudre's famous Solresol, based on the notes of the scale. This attracted enormous attention, was later sponsored by such people as Victor Hugo, Lamartine, Humboldt and Napoleon III, and had at one point a considerable body of speakers, with die-hard followers as late as 1900.

Statistically, combinations of the syllables *do, re, mi fa, sol, la, si* yield seven words of one syllable, 49 of two, 336 of three, 2,268 of four, 9,072 of five. Shifts of accent from one syllable to another then yield the possibility of changing the function of a word from noun to verb or adjective or adverb. The language could be sung or played or hummed instead of spoken; it could be written as music; knocks, or even colors, could be substituted for the syllables for distant communication. A phrase like "I don't love" is *dore do milasi.*

That the constructed language of the *a priori* type, having no connexion with existing languages, has not fully died out is proved by two interesting twentieth-century samples, both of American origin. One is Foster's Ro of 1912, in which the first part of the Lord's Prayer runs: *Abze radap av el in suda, ace rokab eco sugem; ace rajda ec kep: ace va eco uz in suda asi in buba.* The other is Russell's Suma of 1957, in which the beginning of the First Book of Genesis runs: *talo moti sima baki boto e beto e beto te peka e ena gide e ena doba.*

NO VILOB ELI BUKI,

SOD UNI BUKI =

I don't want the book, but a book

Far more numerous and varied are the languages of the *a posteriori* type, based on one or more existing natural languages. Here a distinction must be made between modifications of single existing tongues and language blends of various kinds.

Typical of the modified natural language is Basic English, which is ordinary English restricted as to vocabulary, so that "participate" has to be rendered as "take part", and "selfish" paraphrased into "without thought of others." The claim (not altogether substantiated) is that with 850 English words at our disposal we can cover the entire vast range of human language needs.

Basic English does not interfere with normal English sounds or grammar; but other modified languages prefer to leave the vocabulary alone and change the grammatical structure. In 1903, Peano presented a system called Latino Sine Flexione (Flexionless Latin), in which the endings of Latin are dropped or merged: *Studio theorico proba que es necessario nullo regula de grammatica, nullo suffixo de derivatione* (A theoretical study proves that no grammatical rule, no derivational suffix, is necessary).

Language blends run all the way from barely disguised modifications of Latin and Romance to systems that propose to give what amounts to proportional representation to all of the world's great language families. The original idea, that arose in the middle of the eighteenth century and replaced the earlier striving for "logic" in language, was that of "the greatest ease for the greatest number." But since, at the time when this principle was enunciated, "the greatest number" referred only to speakers of western-type languages, many of these blends, even today, resolve themselves into combinations of Latin, Greek, Romance, occasionally Germanic, still more seldom Slavic, with little or no attention paid to the vast numbers of speakers of other types of tongues.

The first *a posteriori* language to meet with favour was Schleyer's Volapük of 1885, a tongue which blends Latin-Romance, English and German elements. "I don't want the book, but a book" is in Volapük *No vilob eli buki, sod uni buki.*

By 1890, the vogue of Volapük had come to a standstill, and Zamenhof's Esperanto assumed international importance. Here, too, we have a predominance of Classical, Romance and Germanic elements, with other languages, including the Slavic, largely left out of the running (this is surprising, since Zamenhof was a Pole)*.

The popularity of Esperanto continues to the present day, and it is estimated that eight million people throughout the world speak it in one fashion or another. But the popularity of Esperanto seems to have had the effect of encouraging rather than discouraging further attempts.

In the course of the present century, well over 400 constructed languages have been offered to the world.

Most of them are of the same basic type as Esperanto, with a grammar that is more or less arbitrary and a vocabulary drawn from the western languages. This is true even of languages constructed by some of the world's great linguists (de Saussure and Jespersen, to cite only two names).

On the other hand, some very ingenious schemes have been advanced to give some measure of representation to other major language groups. Cheshikhin's Nepo of 1910, for instance, adds Slavic to the Latin-Romance-Germanic combination (*Vatero nia, kotoryja estas in la njeboo, heiliga estu nomo via* is the beginning of the Lord's Prayer

* *For an article on Zamenhof, the Father of Esperanto, see* The Unesco Courier, *December,* 1959.

in Nepo). Hogben's Interglossa of 1943 presents a Graeco-Latin vocabulary, but with a Chinese word-order (*Na Parenta in Urani; Na dicte volo; tu Nomino gene revero*).

Steiner's Pasilingua of 1885 makes provision for synonyms from Latin-Romance and Germanic: "good" may be either *bono* or *guto;* "God" is *Deo* or *Gotto;* "often" is *saepe* or *oftis.* Fred Mill's Anti-Volapük of 1893 goes even further, combining international connecting words, taken largely from Latin-Romance, with nouns and verbs of the speaker's own language, with the proviso, presumably, that each speaker will learn enough of the other speaker's nouns and verbs to be at least able to understand them.

Thus, the sentence "I think he is in the street" would come out in the following English, French, Italian, Spanish and Russian versions:

"Io think ke le es in le street."
"Io croire ke le es in le rue."
"Io credere ke le es in le strada."
"Io creer ke le es in le calle."
"Io dumat' ke le es in le ulitsa."

Most comprehensive among proposals designed to give representation to all major language groups is the recent one of Leidenfrost that a Universal Grammar and Vocabulary be constructed by a commission of language specialists on the basis of a blend of ten representative languages: Iraqi Arabic, Mandarin Chinese, English, Hindustani, Hungarian, Indonesian, the Kpelle of Liberia, Russian, Spanish and Swahili. This still leaves out two major language groups, the Japanese-Korean and the Dravidian of southern India, both of which have well over 100 million speakers.

The dangers of these too extensive blends are pointed out by Dr. Gode of Interlingua, a language constructed by a team of language experts on the customary basis of a combination of western tongues. In Interlingua as it is, he offers the following passage: "*Le sol dice: 'Io me appella sol. Io es multo brillante. Io me leva al est, e quando io me leva, il es die. Io reguarda per tu fenestra con mi oculo brillante como le auro, e io te dice quando il es tempore a lever te'.*"

Now he shifts to an intercontinental version that includes Chinese, Japanese, Indonesian and other Oriental tongues: "*Mata-hari yu: 'Wo-ti nama mata-hari. Wo taihen brillante. Wo leva wo a est, dan toki wo leva wo, ada hari. Wo miru per ni-ti fenestra sama wo-ti mata brillante como kin, dan wo yu ni toli ada tempo a levar ni'.*" His points are that no westerner will even begin to understand the second version without very special study, and (perhaps even more important), that the Indonesian speaker, who supplied *mata-hari,* will not understand the Chinese *wo-ti, ni* and *yu,* or the Japanese *taihen.*

One final word may be added, in connexion with the desirability (or lack thereof) of a constructed tongue vis-à-vis a national language adopted for international use. One of the great advantages postulated by the proponents of constructed languages is their internationality or neutrality, the fact that no nation need object to them on the ground that they are vehicles and standard-bearers of alien cultures.

This is quite true of the *a priori* languages, which are based on no known tongue. It is far from true of the majority of *a posteriori* languages, which definitely reflect a western European blend to the exclusion of other language groups, which in the modern world are acquiring an ever-growing importance.

The corresponding disadvantage, to which many linguists object, is that the constructed language, not having grown from the soil, is not the bearer of cultural values. For a language that is meant to be, at the outset, a vehicle of material communication rather than an instrument of cultural imperialism, this is not a disadvantage, but the opposite.

History teaches us that cultures grow around languages which were originally rough, crude, material tools of communication. If a world culture grows in similar manner around a world language, that will be all to the good. At any rate, Esperanto, with its numerous original works, both in prose and in verse, shows us that a constructed language, once it is in use, is perfectly capable of creating its own cultural values.

WO-TI NAMA MATA-HARI;
WO MIRU PER NI-TI FENESTRA =
I am called the sun; I look into your window

Two considerations of a highly practical nature offer themselves. National languages, big or small, seldom have a system of perfect phonetic notation. This is particularly true of languages of century-old civilizations, such as French and English, where the time-lag between the normal evolution of speech and the bringing up to-date of the spelling has worked to deepen the separation between speech and writing.

Constructed languages, on the other hand, are normally completely phonetized, with absolute sound-for-symbol correspondence (Esperanto is a good example). This means that any national language selected for international use would have to go through a process of spelling reform, at least for international purposes, before it could be properly put into operation, while a constructed language could go into operation at once, without further study or change.

Even more important is the fact that national languages normally show deep dialectal divisions, with frequent uncertainly as to a standard form. This is particularly true of English and Spanish, somewhat less true of French and Russian, where a "correct" standard exists, whether or not it is followed by all the speakers. But the constructed language is normally fully standardized, and the only problem is to keep it that way once it goes into operation.

These two characteristics of constructed languages, phonetization and standardization, are perhaps of greater importance than a "neutrality" which seldom appears, and which can in no case be made altogether perfect. They are, in the opinion of this writer, of sufficient importance to warrant serious consideration of a constructed language for international use along with the numerous national tongues, old and new, that are offered for candidacy.

MARIO PEI, *an American linguist, is Professor of Romance Philology at Columbia University, New York. He is the author of "The Story of English", recently published by Fawcett World Library in the United States. Readers will find a more ample development of the ideas contained in the above article in Mario Pei's book, "One Language for the World", published by Devin-Adair Co., 23 East 26 Street, New York 10, N.Y. U.S.A.*

Homework, by the French artist, Jean Commère, depicts children at home busy with their work and games.

UNICEF GREETING CARDS

Starlight, by Adolf Oehlen of the German Federal Republic. This card is printed on airmail paper.

LAST year the United Nations Children's Fund (UNICEF) sold 26 million greeting cards the proceeds of which were used to pay for milk, vaccines and other disease-preventing measures for millions of children Each box of UNICEF cards sold can provide a daily glass of milk for one week for 45 children or enough vaccine to protect 60 children from tuberculosis. Each year artists from different lands donate drawings and paintings to help the Fund. The 18 cards on sale this year were designed by 11 artists. Some of the designs they contributed are reproduced here. Others have been made by Gordon McCoun, a "Sunday painter" of U.S. nationality, now living in Peru; by Otto Nielsen, a Danish artist; and by Jeanyee Wong, a U.S. artist of Chinese ancestry. UNICEF cards come in boxes of ten, priced at 7/6 (U.K.); $1.25 (U.S.) and 6F. (France) per box. Write to addresses listed below for a free, illustrated, full-colour brochure giving full details.

The Family, a painting by British sculptor Henry Moore. Chosen as the official United Nations card, it has been issued in a special large-format series.

For further information, orders etc., write: UNICEF G.C.F., 13, Heddon St., London W.I., G.B.: National UNICEF Committee, 280 Bloor St. West, Toronto 5, Ont., Canada (Attention Mrs. G. Richards); U.S. Committee for UNICEF, P.O. Box 22, Church Street Station, New York 8, N.Y. (Att. Miss Olga Gechas) or UNICEF, Fonds des Cartes de Vœux, 24, rue Borghèse, Neuilly-sur-Seine, France.

Marketplace, one of two designs by Lena Stöckli of Switzerland, illustrating her impressions of Peru.

Reindeer Fantasy, a design by Ruben Freidwall, who was born in the "reindeer country" of northern Sweden.

Magic Carpet is one of five designs by British artist Edward Ardizzone on the theme of children's dreams around the world.

Candy Floss, one of two gay designs by Aida Marini, of Lebanon.

Clown, one of two paintings donated by Karel Svolinsky of Czechoslovakia.

AMONG the many civilizations whose remains are scattered through the New World few have so intrigued archæologists as that which once flourished on the island of Marajo at the mouth of the Amazon. We do not know who were its artisans; it was the work of men who had vanished before Europeans landed on the coast of Brazil.

The existence of this centre of civilization in so unexpected a place had already inspired the most venturesome theories in the 19th century. What, indeed, has not been written on the subject? Egyptians, Phoenicians and even Vikings were all named in turn to explain the contrast between these remains of a people which had reached a relatively advanced level of civilization and the wretchedness of the local physical and human environment. There was something paradoxical in the fact that an art which was both original and refined should be found in a part of the continent which one might imagine had always been the stronghold of barbaric tribes.

Moreover, there was nothing about this alluvial land below the Equator to favour its development as an artistic centre. Depending on the season, the large island is turned into lakes and swamps or into dusty plains. When the streams are in spate, natural or artificial hills emerge here and there from the water and provide a refuge for men and animals. These are conditions barely suited to primitive groups engaged in rudimentary farming combined with fishing and hunting. Such, indeed, was the way of life of the tribes which the Portuguese found there in the 17th century and which they promptly set about exterminating.

Yet part of the island was once occupied by a sedentary people who knew how to make the best use of their land. Their villages were built on slopes which today are littered with shards of pottery. Their burial-grounds are also filled with pottery fragments and objects made of clay, and from these we have able to reconstruct in part the culture of a people whose very name is unknown.

The "Marajoaras," as we may call them for convenience, certainly possessed relatively complex social and political structures: the works they carried out mark them as a disciplined people governed by chiefs or by an aristocracy. It would be difficult to explain how they built artificial hills 25 feet high, some 400 feet long and 130 feet wide unless there were some common determination and leadership. Isolated communities like those of the present-day Indians could never have achieved such a feat. That the ancient Marajo society had a hierarchic character may be inferred from the lavishness of certain tombs which archaeologists have uncovered in the burial-grounds side-by-side with more modest graves.

Musée de l'Homme, Paris

The island of Marajo contains only a small quantity of

An island as large as Denmark, Marajo stands between the Amazon and Para rivers, almost touching the Equator. One of the most important regions for cattle raising in all northern Brazil, its herds number well over 600,000 head. Its ranchers are skilled riders, using horses and also the saddle oxen (left) which offer greater security as mounts in periods of heavy rains that transform the flat countryside into lakes and swamps. The Marajo cowboy rides barefoot and, only placing his big toe in the stirrup can dismount with speed and agility.

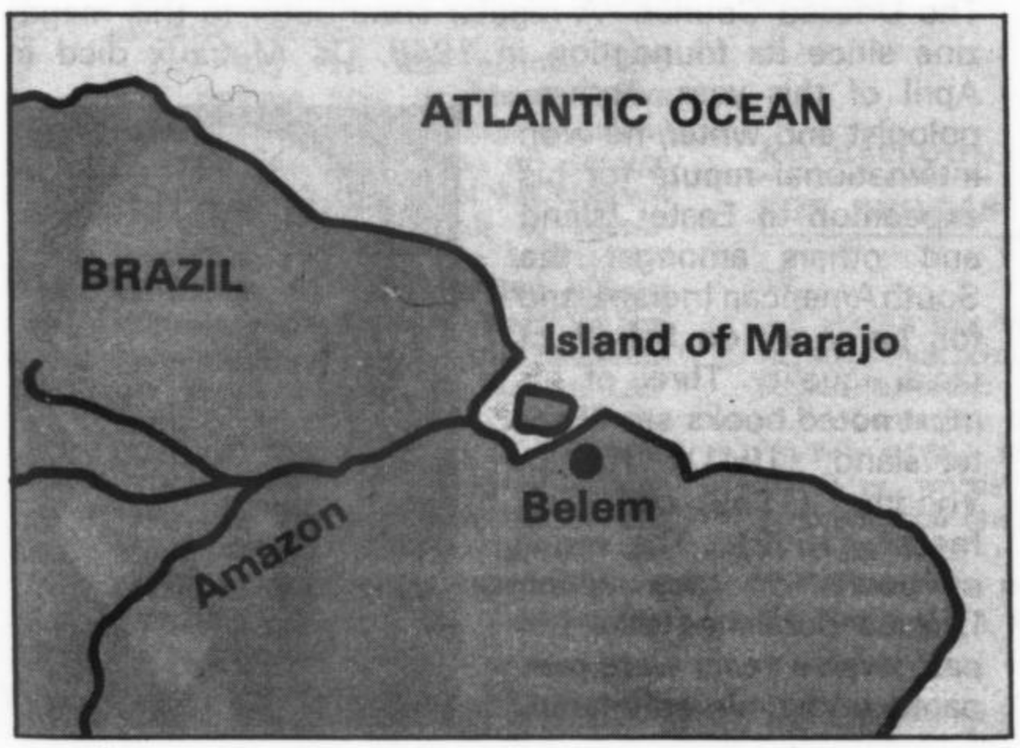
© Marcel Gautherot, Rio de Janeiro

THE UNSOLVED MYSTERY OF MARAJO

by Alfred Métraux

rock. Thus, ceramics are almost the sole relics left by this mysterious people. Like the Sumerians and the Babylonians, they delighted in making clay versions of many objects whose prototypes were normally fashioned of some other material. For example, terra cotta cylinders seem to have been used as ornaments for the lips and ears. Terra cotta seats have been found which are identical in form with those which the Indians carve from wooden logs. Finally, excavations have turned up great numbers of triangular plates, slightly convex and perforated at the ends. Their shape, the signs of wear they show and their proximity to female skeletons have led to their being identified as a *tanga*, or slip. They bear some resemblance to those triangular pieces of bark which are the sole garment worn by the women of certain tribes of the Amazon.

All we know of the religious beliefs of this people are their funeral rites. They either cremated the dead or preserved their bones in urns. Statuettes of crouching women have been found in the tombs and may have some ritual significance. The style of Marajo pottery is essentially geometric and is also distinguished by the use of various decorative techniques—modelling, Champlevé enamel and painting. Certain vases are decorated with reliefs showing men and animals. There are burial urns on which paintings and reliefs embody the rough image of human beings whose eyes are often marked with an oblique stroke which gives a sad expression to the face as though the artist had sought to suggest mourning and grief. Only actual illustrations give a proper idea of the richness and varied arrangements of the motifs they used.



What is known of the origins of this civilization? Scholars have sought in vain for any reference to this mysterious people in the old chronicles and documents dealing with the exploration and conquest of the Amazon. None of them has anything to say on the subject. The mystery would therefore have remained absolute had it not been for the work of two American ethnographers, Clifford Evans and Betty Meggers.

Despite all the obstacles with which the bush and the swamps confronted them, they carried out a series of excavations in the island of Marajo. They were able to establish that the civilization of the "Marajoaras" had been preceded by three other archæological phases of a much more primitive kind, the first comprising a people of hunters and fishermen. There is no link whatever between these ancient phases (which in many respects are little different from those of today's Amazon Indians) and the most culturally advanced one.

ONE day, which the two archæologists place in the XIIth century, a mysterious people emerged at the mouth of the Amazon, bringing with them an artistic tradition which was already fully formed. The invaders established themselves in the plains of the large island and lived in villages built on the heights of artificial hills.

Far from prospering in their new home, they gradually declined. The pottery on the most recent sites is less finished and less beautiful than in the older deposits. The objects connected with burials grow poorer and more uniform, which suggests that with the general decadence there came a levelling out of the social classes.

Finally, at a period which was probably not long before the discovery of America, the Marajo civilization came to an end as if those who had created it were no longer capable of preserving it. The people seem to have succumbed to forces the nature of which is still wrapped in mystery, since excavations have revealed no trace whatever of wars or invasions.

The Marajo civilization is therefore a late one. It was introduced already formed by emigrants who, cut off from their original home, were unable to develop or even to preserve it. Once these facts were established it then remained to discover the birthplace of the unknown people who settled on the edge of the Atlantic.

CONT'D ON NEXT PAGE

3000-mile migration along the Amazon

Comparative studies which it would take too long to describe here convinced Evans and Meggers that their research should be directed towards the Andean region and more especially in Colombia. Scattered finds along the Amazon seemed to mark the route followed by the "Marajoaras" and it was in the hope of finding fresh traces of this migration that they recently carried out excavations on the banks of the Rio Napo, one of the tributaries of the Amazon, which has always been a means of access from the Andes to the Amazonas.

THE eleven archæological sites which they explored fully confirmed the theory which had led them there. The ancestors of the "Marajo people" had travelled down the Napo and had stayed there for sometime. The pottery which was discovered there was frequently identical with that of the Marajo. The Napo had therefore been one of the stages in the migration which started in Colombia and ended at the mouth of the Amazon, some 3,000 miles further on.

The unknown tribe which crossed the continent did so relatively quickly for the layer of archæological deposits of the Napo is not particularly thick and corresponds to a relatively short occupation. It is probable that the bearers of the new civilization also stopped during their journey on the Middle Amazon since pottery was discovered in the Manaos area which in shape and ornamentation resembled both Napo and Marajo pottery.

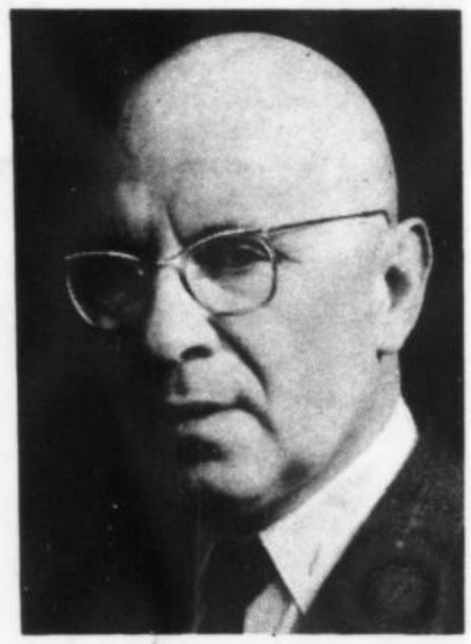
But the actual birthplace of Marajo civilization which must lie somewhere in Colombia has not yet been discovered. Similarities between various Colombian cultures and those of the Amazon have been recognized but the archæologists have not so far been able to identify the area where those elements typical of the Marajo civilization might have originated. In archæological terms, Colombia still happens to be a little-known country.

According to Evans and Meggers, the decline and then the disappearance of the Marajo civilization was solely due to economic causes. Like all the tropical tribes, the Marajoaras practised shifting cultivation on burnt-out land with the result that the soil was exhausted within a few centuries. The time eventually came when the Marajo people were no longer able to produce enough food for their fairly dense population. With the decline in numbers, the specialized craftsmanship which had encouraged the development of pottery and other industries could no longer survive. The fate of the Marajo people is somewhat similar to that of the Maya empire which likewise came to a sudden end. Today, the economic explanation of the death of tropical civilizations is contested. Hence the problem is far from resolved and we are forced to admit that without that explanation the mystery remains intact.

Ceramics, like the pottery vessels shown here (above and below), are almost the only relics left by a mysterious people who once lived on the island of Marajo. Their pottery bears geometric designs and is richly decorated with modelling, enamel work and painting.

Musée de l'Homme, Paris

This is one of the last articles that Dr. Alfred Métraux sent to The Unesco Courier. A regular contributor to this magazine since its foundation in 1948, Dr. Métraux died in April of this year. Anthropologist and writer, he won international repute for his expedition to Easter Island and others amongst the South American Indians, and for his work on behalf of racial equality. Three of his most noted books are "Easter Island" (1941); "Haitian Voodoo" (1959) and "The Incas" (1962). The series of books on race which Unesco published over the past twelve years were prepared under his editorship.



Letters to the Editor

FAR NORTH CULTIVATION

Sir,

In the July-August 1962 issue accompanying an excellently reproduced photograph of a reindeer team, is a paragraph that cannot be called anything but idle fantasy. It says: "Alaska's lands now under cultivation cover 100,000 square miles, or about half the area of France." According to official American figures, the area under crops in the state of Alaska in 1959 was 6,900 hectares (about 17,000 acres) and total ploughlands, including those abandoned amounted to 9,700 hectares (about 25,000 acres)... This strange error is followed by another: "On the Taimyr Peninsula, within the Arctic Circle, Soviet farmers are growing maize and potatoes."

If the author of this text had been better acquainted with the state of agriculture on the Taimyr Peninsula, he would have known that maize does not grow there. The northernmost point at which maize is produced is on the Yenissei on the 57th parallel, about 1,500 kilometres south of the southern frontier of Taimyr.

Potatoes are planted in the Taimyr National Area on a few hundred square metres of land; even this small patch is in the south of the Taimyr National Area and on the Peninsula there is no farming of any kind.

Such distortions arouse the indignation of a reader who is acquainted with the real state of affairs, and make him wary in respect of other, truly magnificent, achievements in conquering the Soviet Far North.

V. Andreyev, Professor,
Director, Far Northern Agricultural Research Institute U.S.S.R.

LANGUAGE IS THE KEY TO THE HEART OF A NATION

(Johann Gottfried von Herder)

Sir,

In your December 1962 issue, E. D. Allen, of Dunedin, New Zealand, suggests that Esperanto should be adopted as a second language throughout the world, now that modern transport has brought nations so close together.

The very fact that nations have now become near neighbours offers many facilities for the general public to gain a knowledge of foreign cultures which in the past was reserved for privileged individuals or specialists. Languages are the key to this knowledge, for the ideas and cultural values of a nation find their liveliest expression in its language. The seminar on the Teaching of Modern Languages, organized by UNESCO in Ceylon in 1953, demonstrated beyond a doubt that the student of foreign languages is taking the surest and most direct—probably, indeed, the only—way towards a knowledge and understanding of other cultures and peoples. There is no better method of gaining an insight into the spirit of a foreign culture.

At a time when unprecedented opportunities for cultural exchanges are beginning to present themselves, ought we to restrict them by limiting ourselves to the study of an artificial language as an adjunct to our own?

Recognizing that considerations of technical utility should not be allowed to narrow down the spiritual horizon of mankind, the International Federation of University Women, at its Conference, at Mexico City in July 1962, adopted the following resolution on the subject of language study:

"The International Federation of University Women affirms the importance of studying the language and culture of people of all parts of the world as one of the most essential means of promoting international understanding and friendship; and urges national federations and associations to encourage the study of at least one foreign language and culture, under qualified teachers, not only in secondary schools and universities but also, as far as possible, by children in primary schools and by adults in various out-of-school programmes."

I feel convinced that this would make a useful contribution to the solution of many current problems.

Magda Staudinger
Freiburg-im-Breisgau
Federal Republic of Germany

BOTTICELLI WORKS RECOVERED

Sir,

Your June issue referred to the disappearance of 88 original Botticelli drawings (illustrations for Dante's "Divine Comedy") which prior to the war were kept in the Print Room of the Berlin Museum. Though these drawings were indeed thought to have been lost during the war I am glad to be able to tell you that they came to light again a few years ago. Twenty-seven have now returned from Wiesbaden to West Berlin and 61 have come back to East Berlin from Moscow.

Paolo Peterlongo
Milan, Italy

NO BALLOON FOR PHILEAS FOGG

Sir,

I should like to point out an error in the back cover caption of your September issue:

"A ceremony commemorating Jules Verne's novel, *Around the World in 80 Days*, whose hero, Phileas Fogg, accomplished one stage of his journey in a balloon."

Phileas Fogg never used a balloon. (Is there some confusion here with Verne's *Five Weeks in a Balloon* or the opening of *The Mysterious Island?*) There is balloon episode in the film version of *Around the World...*, but not in the novel...

Aldo Dami
Geneva, Switzerland

Ed note : Our reader is correct. The balloon in our illustration was used at a ceremony marking the Paris release of the film version of "Around the World in 80 Days" in which several new episodes were added to the Jules Verne story.

FROM 'THE LIONS' REFUGE'

Sir,

For the past 20 years I have lived alone with wild animals in Central Africa and have worked with other defenders of African wildlife to try to halt or at least reduce the massacre that has become general despite so-called measures, good intentions and parodies of protection for wild animals. In the Chad, in particular, our work will never be effective unless there is a reduction in the large-scale importation of arms for hunting and as long as there are too few people conscientiously working to ensure that hunting regulations are properly respected which, as it happens, is practically never the case. There is also the fact that veterinary services are authorized to use poison to destroy carnivorous animals.

The "Lions' Refuge," which I continue to run without any government help, is of immense value to me in my campaign among both Africans and Europeans. My amazingly friendly adult lions are now known in Europe and in America. To show them to people is perhaps the most convincing way to pursuade the hunters to stop their massacres. Our campaign slogan is "Don't kill animals, photograph them. Take a camera instead of a rifle." But the work is difficult and the upkeep of my animals is a heavy burden, for all I have to live on is my salary as secretary to the Chamber of Commerce in Abéché.

Johanna Luciani
Abéché, Republic of Chad

Mme Luciani shows her lioness, Tanit, to an African visitor.

From the Unesco Newsroom...

THE Soviet cosmonaut, Yuri Gagarin, who made the first earth-girdling space flight on April 12, 1961, addressed the 14th International Astronautical Congress held at Unesco's H. Q. in Paris from September 25 to October 1. On this occasion he was received by Unesco's Executive Board, whose chairman, Dr. C.E. Beeby, hailed him as "the living symbol of the capacity of the spirit of man to transcend the limits of his physical environment."

Unesco-Dominique Roger

Colonel Gagarin during his visit to Unesco. With him, (from left to right) are Professor A.P.Pavlov, permanent delegate of the U.S.S.R. to Unesco; H.E. Serge Vinogradov, U.S.S.R. Ambassador to France; M. Georges Fleury president of the French Astronautical Society; Professor Edmond Brun, President of the International Astronautical Federation.

AFRICAN PROBLEMS: "Assignment Children" a new review published by the European Office of UNICEF (The United Nations Children's Fund, 24 Rue Pauline-Borghese, Neuilly-sur-Seine, France) has devoted its first issue to some major African problems. Articles by leading educators, doctors and writers point out the dangers—springing from poverty, hunger, illiteracy and disease—that now threaten the children of Africa's developing countries, and describe what needs to be done to eliminate these evils. "Assignment Children" is to be published twice yearly in English, French and German language editions.

DEARTH OF DENTISTS: There should be at least one dentist for every 1,000 people, but figures issued by the World Health Organization reveal a serious world shortage: one dentist for every 283,700 people in Indonesia, one for 108,000 in India, for 5,100 in the U.S.S.R., for 3,900 in the United Kingdom, for 2,700 in France and for 1,700 in the U.S.A.

LOOKING INSIDE ROCKS: The internal structure or rock formations is now being studied at the University of Georgia Geology Department by the use of X-rays. Through this technique, the geologist can determine details of internal structures and fabrics which greatly influence the localization of ore minerals and the movement of fluids like petroleum and ground water.

LEARNING AT THE WHEEL: Physicians in the United States have now an ingenious means for keeping abreast of the latest developments in medicine. Medical societies in several states issue weekly tape-recorded lectures on current research and discoveries in such special fields as pediatrics, obstetrics, surgery, or cardiovascular diseases. Doctors subscribe to the series which interests them and play the tapes on portable machines while driving between home and hospital or patients' homes.

REGINA'S 'ARMCHAIR LOUVRE': The city of Regina in Canada offers its people an "Armchair Louvre" where they can go and enjoy masterpieces of art from all parts of the world. This miniature gallery comprises over 500 books and folios of high-quality reproductions representing all the great art movements. It is visited regularly by students, art appreciation and adult education groups, artists doing research and people who simply go there for their own pleasure.

METEOROLOGY INSTITUTE FOR POONA: The United Nations in collaboration with the World Meteorological Organization is helping India to set up an Institute of Tropical Meteorology at Poona. Its work will include research into monsoons and their forecasting, warnings of tropical cyclones, medium range weather forecasting for the benefit of agriculture and flood forecasting.

TEACHERS FOR AFRICA: At the request of African educational authorities UNESCO has set up an information service to help African countries obtain foreign teachers who are needed to help staff universities, teachers' colleges and high schools until enough African teachers can be trained to replace them. The first bulletin published by this "Teaching Abroad" service lists 400 teaching jobs offered in 17 African countries.

News Flashes...

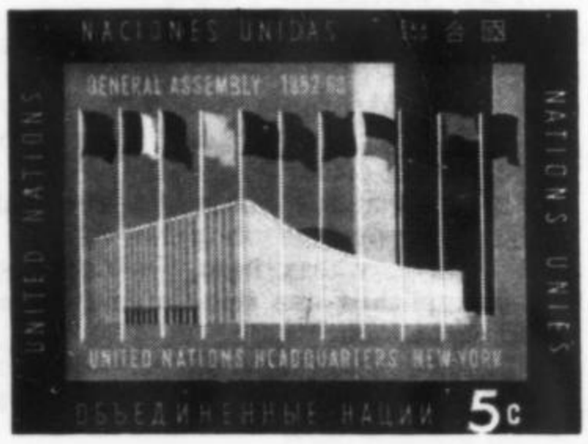
■ *Two figures reflect the growing role of Africa in Unesco's work: African member states now number* 32 *as compared with* 8 *before* 1960; *over* 27% *of the total current budget for Unesco activities, including extra-budgetary resources, is devoted to programmes in Africa.*

■ *Enrolment has doubled this autumn at Moscow University with* 6,240 *young people beginning their first year studies. Most of them have worked for two or more years in industry or agriculture.*

■ 44 *countries have now joined the Unesco Agreement on the Importation of Educational, Scientific and Cultural Materials which exempts books, newspapers, magazines and works of art from import duties. Latest country to join this "Free Flow" treaty is Somalia.*

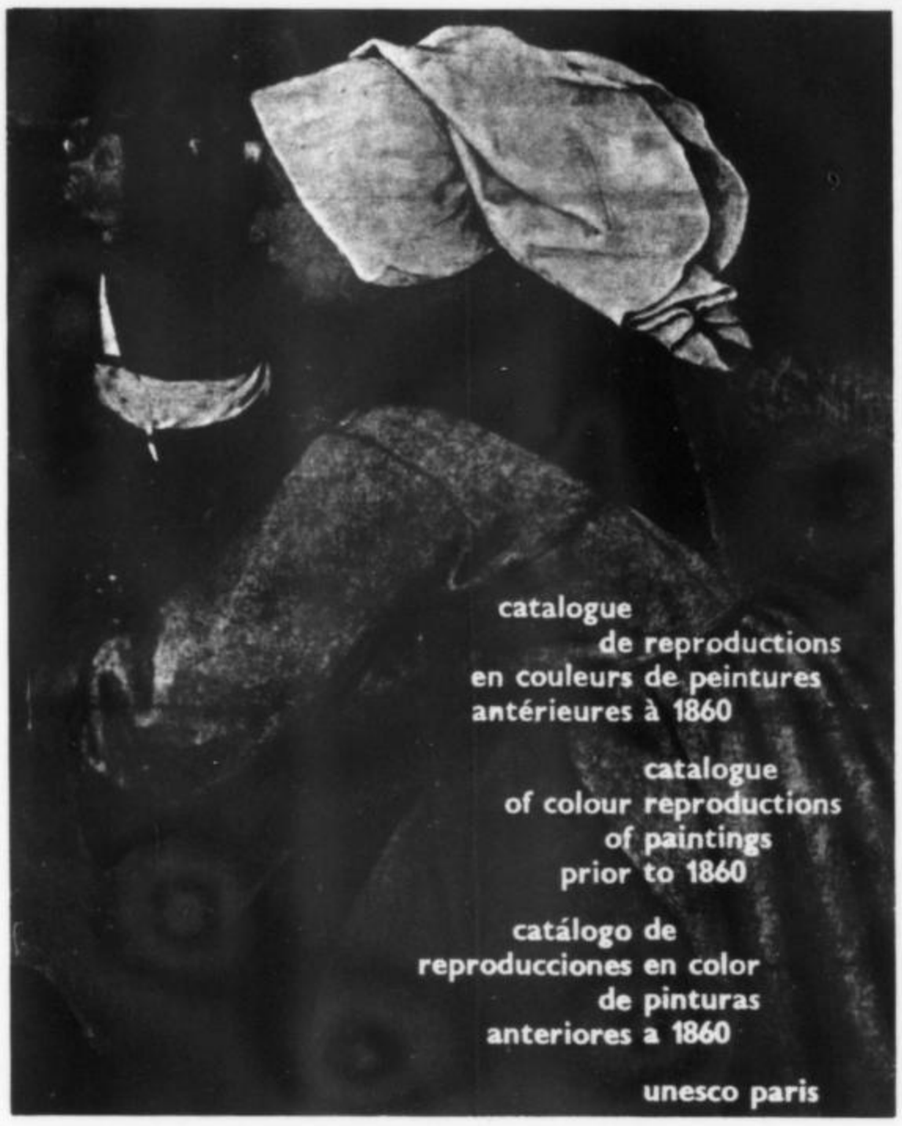
■ *Miniature nuclear power packages are being developed to generate electricity for satellites and spacecraft, with many potential applications down on earth. Already such packages are being used in robot weather stations and in ship navigation devices.*

HONOURING THE U.N. GENERAL ASSEMBLY



The fourth U.N. commemorative stamp for 1963 honours the U.N. General Assembly. Bearing a design depicting the U.N. Headquarters in New York, the stamp is being issued this month in 5c and 11c denominations. As agent in France of the U.N. Postal Administration, Unesco's Philatelic Service stocks all U.N. stamps and first day covers currently on sale, and those issued by Unesco member states to commemorate important events in the history of Unesco and the U.N. For prices and further details write to The Unesco Philatelic Service, Place de Fontenoy, Paris (7e).

IMP. GEORGES LANG, PARIS. IMPRIMÉ EN FRANCE.



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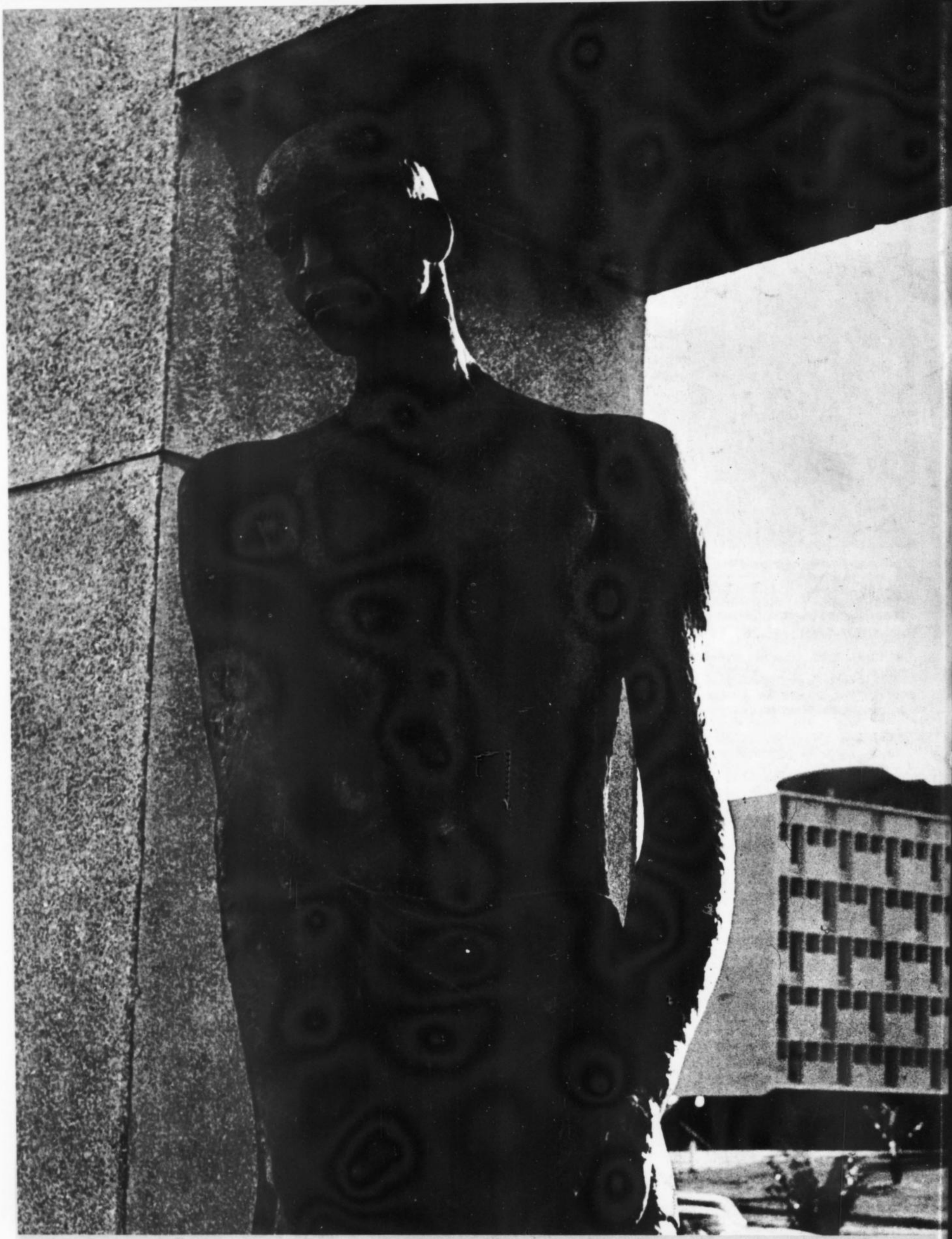

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YEARS OF CHANGE IN THE CONGO

Since 1960 when it became an independent African nation, the Republic of the Congo has been rebuilding and expanding its educational system on all levels with help from Unesco. (See story page 4). During the same period the population of its capital, Leopoldville, has more than doubled and now numbers over one million. This statue is one of the figures in the memorial to Henry M. Stanley, a pioneer of African exploration, which stands on a hillside near Leopoldville, overlooking the broad Congo River.